Kine WEEKLY

Columbia's Spectacular Launch

See page 5

Again

PARDON MY BLUSHES —

"Stupendous . . . Colossal . . . Magnificent . . . Terrific . . . Superb . . ." *Sunday Express.*

"'Dinner at Eight' is the most brilliant talking picture yet produced in Hollywood." *Daily Mail.*

"By miles the finest talking picture that has come out of Hollywood. It will be a sensation wherever it is seen, and it should be seen by everybody." *Sunday Pictorial.*

"Crowds surge and roar outside the box-office. Yes! a triumph indeed. Honestly and magnificently BOX-OFFICE." *The Referee.*

"The film itself shows the magnitude of Metro-Goldwyn-Mayer. They have broken all records in this production." *Morning Post.*

"Grand entertainment. I cordially recommend 'Dinner at Eight' as a banquet guaranteed to satisfy the hungriest of film fans." *The Star.*

"Unmistakable box-office material. M-G-M's triumph. 'Dinner at Eight' a winner." *The Cinema.*

"A winner from the word Go. A sure fire box-office clean up of the very first water." *Daily Film Renter.*

but we must

DINNER AT EIGHT"

Now in its THIRD WEEK at the PALACE Theatre!

"ON THE GRAND SCALE"

SAYS 'THE CINEMA' SPEAKING OF

"COLONEL BLOOD"

now in production at

SOUND CITY FILM STUDIOS

Shepperton (Middlesex)

The direction, the scenario, the settings, the stars, *and the film stock* all help to make this film one of the greatest of its kind yet made in this country. Direction by W. P. Lipscomb. George Dudgeon-Stretton is responsible for the photography.

Anne Grey as Lady Castlemaine and Allan Jeayes as Charles II.

Anne Grey and the famous Castlemaine hat.

Frank Cellier ("Colonel Blood") in a love scene with Anne Grey.

"Frances Stewart" (Leslie Wareing) posing as Britannia for Charles' new coinage.

MADE ON

KODAK SUPER-SENSITIVE 'PAN'

Kodak Limited, Kingsway, W.C.2

Kinematograph WEEKLY

No. 1379 Thursday, September 21, 1933 Vol. 199

G. F. McDonald Elected C.E.A. Vice-President

See page 9

Inland Revenue and Sound Equipments

See page 9

THE A.B.C. REFINANCING PROJECT

PERMANENT FINANCE FOR EXPANSION

Forthcoming Report

By the Kine's City Editor

NOW that most of the annual reports of the members of the Gaumont-British group have been issued, interest is centring on the coming account of the British International Pictures group, which includes Associated British Cinemas. In connection with the latter considerable speculation exists regarding whether conditions are now ripe for the re-financing forecast by John Maxwell, the chairman and managing director, at the last annual meeting.

Since that meeting, the company has made some progress in this connection, having issued a further 500,000 5s. ordinary shares, which were placed privately at par. This issue, however, was in connection with the general purposes of the company and in connection with the purchase of kinemas during 1932, and it is unlikely to have affected the secured loan of £550,000 which was the subject of the chairman's remarks a year ago.

Expanding Activities

During the past two or three years there has been a repeated expansion in the company's activities, but owing to unpropitious financial and economic circumstances, the company's share capital has not been increased at a rate corresponding with this expansion and temporary finance has had to be arranged to meet the position.

Speaking at the annual meeting two years ago, Mr. Maxwell said that the board had had under consideration for some time past the substitution of a permanent financial basis for these loans, and discussions have taken place with regard to this. Extreme depreciation last year rendered impossible any action in this matter, but it was stated that it was the company's desire as soon as the position made it possible to make permanent finance available on satisfactory terms. Last year's conditions were still considered unripe for such permanent finance.

Reorganisation Scheme

In view of the successful conclusion of the reorganisation of the finance of the Gaumont-British group, it is now thought that the forthcoming report of Associated British Cinemas will contain, if not the full scheme for the reorganisation of the company's finance, at least some reference to the imminence of such a scheme.

It is also thought likely that the opportunity will be taken to straighten out the investments and loans of subsidiary companies. In fact, it is well known that at an appropriate time steps will be taken to liquidate many of the subsidiaries and to bring into the parent company's balance-sheet the properties which they control.

Wallace Beery, accompanied by his wife and adopted child, have arrived in Paris en route to Switzerland and Italy.

JOHN MAXWELL

K.R.S. DEFAULTERS

28 ON BARRED LIST

It was revealed at the last meeting of the Kinematograph Renters' Society that no fewer than 28 exhibitors were on the Society's "barred list."

A report from the Joint Investigation Committee stated that two more exhibitors had been placed on the barred list, while four kinemas were removed therefrom owing to change of ownership through the exhibitors having to dispose of their properties in consequence of the Society's action.

The number of exhibitors at present on the barred list, owing to the rendering of inaccurate returns, is now 28.

The Credit Committee report showed the progress and satisfactory results achieved from the operation of the Restricted Credit system, which had been in force since February last.

F. W. Baker, of Butcher's Film Service Ltd., was appointed a Governor of the British Film Institute in place of A. Eckman, jun., who had resigned.

BRISTOL C.E.A. Bill Posting Charges

The attempt of the Bristol branch of the C.E.A. to obtain reduced rates for bill-posting is being pursued.

At the last meeting of the branch on Tuesday, the secretary (F. A. Webber) reported that he had received fifty replies to the questionnaire which had been issued to 109 members.

After some discussion it was decided that the matter should be left over to the next meeting. Meanwhile, members should be asked to supply further information.

Sympathetic reference was made to the death of John Harrison, and members stood in silence as a mark of respect for the late vice-president of the association.

"THAT'S A GOOD GIRL" AT BIRMINGHAM

Jack Buchanan will make a personal appearance at the Futurist, Birmingham, tonight (Thursday), at 8.45, in connection with the provincial première of his latest British and Dominions production, "That's a Good Girl."

HORNSEY S.O. CAMPAIGN

SHEFIELD M.P. ADDRESSES MEETINGS

APPEAL FOR TRANSPORT

POLLING on the question of Sunday opening for Hornsey and district takes place on Tuesday next, September 26, and a strong appeal for support from the Trade is made by the organiser, Victor Moss, on behalf of local exhibitors. The area is extensive, and includes Finsbury Park, Harringay, Muswell Hill, Highgate, Crouch End and Hornsey, and although the result of the canvass shows a balance in favour of Sunday opening the apathy of the public when it comes to voting will considerably reduce this, and a stiff fight will result.

Lack of transport facilities was a serious handicap at Surbiton, where S.O. was rejected, and it is earnestly hoped that all who are able to assist the Hornsey organisation with cars and helpers will do so. Offers of assistance should be made to Victor Moss, Hornsey Sunday Films Association, 12, The Pavement, Crouch End, N.

The campaign has been conducted on thorough lines, and an extensive canvass has been made. It has been well publicised by means of pictorial and other posters, all of which have stressed the right of the people to Sunday freedom, and on Sunday, September 24, mass meetings will be held at the Rink Cinema, Finsbury Park, and the Hippodrome, Crouch End. The principal speakers will be Cecil F. Pike, M.P. for the Attercliffe division of Sheffield; Dennis Lyons, of the British Social Hygiene Council; and Victor Moss, the organiser.

Wallace Beery and Sam Eckman, Jr., M-G-M chief, visit the G-B studios at Shepherd's Bush

"CAVALCADE'S" BRISTOL TRIUMPH

Over 43,000 people saw "Cavalcade" at the Regent, Bristol, last week. This is one of the largest attendances for any film which has been shown in the city. This week the film is being run at the New Palace, the second of the Gaumont-British houses in Bristol.

NEW COLOUR PROCESS

HANDLED BY BRITISH COLOUR FILMS

LARGE FACTORY PLANNED

For a number of years a well-equipped experimental laboratory at 99, Charlotte Street, W.1, has been devoted to research work on a four-colour subtractive process, formerly under the direction of the late Aaron Hamburger. Known as Multicolour, and later as Polychromide, this system had not passed the experimental stage at the time of Mr. Hamburger's death, in November, 1932.

The process is now claimed to be absolutely perfected and commercial, and is shortly being marketed by British Colour Films, Ltd., a company whose chairman is Edmund Howl, a well-known colliery proprietor and engineer, of Dudley. Mr. Howl, who, despite his advanced age—he is 85—is still actively engaged in business and is a J.P., was deeply impressed with the possibilities which the new process opened up, and has financed it through its various experimental stages and made possible the present developments.

The advantages claimed for the new process are that the negative can be taken in any camera, necessitating only a minor adjustment of the gate to accommodate the bi-pack negative, and the prints can be run on any standard projector with no special attachments whatever, the fitting of which may give rise to unexpected troubles.

Natural Colour Claimed

A full range of natural colours is claimed, covering the primary colours, and intermediate and subdued tones, and also a pure white. The system is claimed to be quite inexpensive to operate; negative costs are, of course, just doubled, and a tentative figure for prints of 3d. to 3½d. per foot is suggested.

It is not the intention of British Colour Films, Ltd., to produce films themselves. A complete service will be provided, backed by a staff of specially trained experts, to co-operate with producers and cameramen in the production of coloured subjects, and to undertake the complete processing of prints.

All positive copies will, of course, have to be made on the printing machines and other plant specially designed for the purpose, and a factory is being erected—probably in Western Avenue, within easy reach of a number of studios—which will have an initial capacity of 120,000 ft. per week, and will be capable of enlargement as soon as the demand warrants it. It is hoped to have this factory running by January next.

Several leading British producing firms have, it is stated, investigated the process, and after a thorough comparison with more expensive systems of foreign origin, have expressed their willingness to undertake production by the new process as soon as the necessary plant is installed.

Foreign Factories

It is also proposed, in order to ensure to British producers an outlet to foreign markets without the necessity of paying prohibitive import duties, to erect similar factories in the United States and France.

Good Colour Tones

A private demonstration of the system showed that, while perfection is not yet reached, it is based on sound principles. While to a casual or non-technical observer the demonstration reel might not have been very convincing, owing to the differences and lack of consistency in the colour tones, a closer examination showed that the primary colours were well represented.

Fairly pure reds were obtained, greens and blues showed a good range, especially in the difficult lighter tones, while greys and flesh colours were well represented. The only colour which appeared to be missing was a pure yellow.

One's impression is that if the standard of quality of the best of the shots can be commercially maintained, the system has a promising future.

A technical description of the process appears on page 38.

BRITISH LION RESULTS

TRADING PROFIT OF £23,455

The British Lion Film Corporation has announced its results for the year to March 31 last showing a gross trading profit of £23,455. However, directors' fees amounted to £3,531, London offices expenses, etc., to £30,634, repairs and maintenance £2,994, interest £836, depreciation of furniture, fixtures, etc., £211, and amount written off studio equipment £3,000, making a loss of £17,751.

After deducting balance brought forward of £1,414 and a transfer from general reserve of £10,000, a debit balance of £6,337 was then carried forward.

Marchese Paulucci di Calboli Barone has been appointed to the control of the Italian L.U.C.E. organisation. Marchese Paulucci has been until recently head of the Italian League of Nations delegation in Geneva.

The Gravesend Super

CIVIC OPENING ON SATURDAY

At the entering-in of Gravesend on the west, a new feature presents itself—the vertical neon sign of the Super, opened by the Mayor of Gravesend on Saturday night last, in the presence of the members of the corporation, and borough officials.

The building has been known by many names, since as the Public Hall, it was used as a theatre by touring companies. It became in turn the London Cinema, the Regent, and now is the Super. Union Cinemas acquired the premises a few months ago, and quickly set to work on its modernisation, with the result that, as the Mayor said at the opening, "It is difficult to realise that it is the building we knew as the Public Hall."

Crowds gathered in the street on the opening evening, attracted by the news that Anna Neagle would be present, and so dense did the mass of people become that the traffic of the town became very difficult indeed. A cheer rose when Anna Neagle arrived, accompanied by Herbert Wilcox, and shortly after their arrival, the crowd was allowed to contribute to the activities of the Automaticket and the hall quickly filled. A guard of honour of *Arethusa* boys attracted great attention.

The Mayor was introduced by J. H. Lundy, theatre controller of the circuit, and his worship, in a congratulatory speech, paid tribute to the enterprise of those responsible for the undertaking, saying that competition was one of the features of commercial life which acted as a spur, and that the coming of the theatre would help Gravesend to become what his ideal for the town was—to be up-to-date and progressive.

Herbert Wilcox, introducing Anna Neagle, spoke briefly of the work of British producers, and said that it was an encouragement to producers to know that pictures they made would be shown in such excellent theatres.

A feature of the opening performance, which elicited great admiration, was the playing by Alex. Taylor on the three-manual Compton, and the changing of colour in the illuminated console.

A film was taken of the incoming patrons and this was shown on Monday and was continued throughout the week.

The Super has been enlarged from its former size by the rebuilding of the balcony and the setting back of the projection-room. A handsome entrance hall has been contrived by taking in part of an adjoining restaurant.

The Super will be described in the October *Ideal Kinema and Studio*.

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KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Managing Editor: JOHN DUNBAR.
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SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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THE SHOWMAN AND HIS PUBLIC

WE know "The customer is always right" for a pretty sound, if rather cynical, business maxim. We know that the exhibitor who understands his business must be prepared to adjust his ideas about a given picture in which he believes, but in which his patrons do not.

There is, in fact, nothing absolute about the selection of a film until the cashier checks up at the end of the run, and then it is not much use except as a hint for next time.

So much for the showman's judgment and experience. But what we are faced with now appears to be a very vocal and well-organised minority of the public, which may not know what it does want, although it has a forceful way of showing what it does not want.

Two or three rather noteworthy incidents have occurred during the past week which call for special attention and, we suggest, for a general understanding by the exhibitors of the country.

"Kadetten," shown at Liverpool, has roused a certain section of the public to such an extent that the management of the hall at which it was running has felt obliged to withdraw it.

When "Our Fighting Navy" was shown in Manchester and Swindon disturbances were organised with the expressed intention of causing it to be taken off.

In the case of "Kadetten," the action of the manager has been severely criticised in letters to the Liverpool newspapers. The writers have challenged him with "taking fright unnecessarily," and in general the verdict has shown a strong opposition to the attitude of the noisy few to whom the manager deferred.

The other cases, of public objection by Anti-War Committees to "Our Fighting Navy," have been treated in what we consider a far more satisfactory manner. Where definite disturbances have occurred, they have been countered by appropriate police action, and the halls showing this picture have stuck to their point.

A very great danger lies in this yielding to clamour. There is a section of the public which will find something objectionable in any film, or stage show, or book, or newspaper.

Nothing but confusion and ultimate disaster await the exhibitor who will not steadfastly hold to his opinion. The people he will offend by suffering the dictation of a few are the great mass of his supporters, and, if they do not make their voices heard, they are, nevertheless, the backbone of his business.

AN INCOME-TAX PLEA

IT is unfortunate that many exhibitors have only now realised the difference between hire and hire-purchase in installation of their sound equipment. That there should be any confusion is no compliment to their business acumen.

At the same time, many are so hard hit that it is reasonable to ask for a concession, at least for a time, from the income-tax authorities, who have given a perfectly fair, if rigid, ruling in the matter.

If there are any who fail to understand the position fully, we direct their attention to the admirably concise statement of the position given by Thomas Ormiston, M.P., to the General Council of the C.E.A., and reported on another page of this issue.

Story Selection is an Open Secret

Says William Slavens McNutt,

War Correspondent, Novelist, Playwright and Paramount Scenarist

TIMELY stories are not always good. But good stories are always timely. There is no exception to this. More than twenty years ago I quit writing western stories for magazines because I was convinced that the day of profit for such material had passed. Since that time I have grown dizzy watching the procession of writers go by on their way to wealth and fame via the western story route.

Years ago picture studios, theatrical managers, magazine and book publishers called an everlasting end to stories, plays or pictures of the World War. Since that time a picture called "All Quiet on the Western Front" was made and didn't do badly, and if you recall, it was an adaptation of a novel that certainly attracted more than local attention. Another play and picture was made called "Journey's End," also not bad; that is from the standpoint of box office and reviews.

I remember, too, when we came to the absolute finish of the gangster story in pictures. Everyone agreed that the public was completely fed up on gangster stuff. So a picture came out called "Scar Face." Read the box office news on that one and weep.

WHAT was actually true about gangster pictures was that a time came when it was no longer possible to do bad gangster pictures and get away with it. A good gangster picture is good any time, either before or after a run of gangster pictures, or in between. The same thing is true of pictures of war and westerns; slapstick and musicals. It's true of love stories and adventure stories and costume stories, small town stories, city stories, drawing room comedies, tragedies, and what-have-you. If they're good they'll go—any time, any place. If they're not good, it's no fault of subject matter or time element. They're just not good and they flop, and that's that.

THERE are three general types of stories that can never possibly fail if they're well done: a western, a sea story, or a war story. And, with apologies to Chic Sale, I'll tell you why. A weapon, a horse and a boat are the three major symbols of high adventure.

This is inherently and everlastingly true because back in the dim beginning of things a man with a horse rode away and came back, and probably lied about what he saw and did, but nevertheless, because he had a horse and could go to places and do things he was an object of interest, admiration and envy.

THE man who had a boat had the same advantage. He sailed out to sea and saw things and did things, and upon his return told tales, and was the object of interest, admiration and envy. And it was the same with the man who had a club, or a bow and arrow, or a long knife, or a gun. Stories dealing fundamentally with one or more of these symbols of high adventure, provided they are well done, have always been, are, and always will be box office.

NO good love story can fail at any time. The same holds true of any good religious story. And they don't have to be new stories. All they have to be is good.

As a matter of fact there is no such thing as a new story. I mean to say no such thing as a new good story. All good stories are old. They're old because they were good. We're still using them to-day. And we'll still be using them a thousand years from to-day. A new story is simply a yarn that somebody found out was no good a thousand years ago.

The fact that there are no new stories need not drive us to despair. Shakespeare did pretty well for himself, and he didn't try anything new. Perhaps one of the reasons he did so well was that he didn't waste any time trying to invent new ones. He simply took good old ones that were at hand and made them better. He took old scripts with good ideas and bad execution, and rewrote them.

The fact that a story is old does not mean that a new rendition of it is not different from any version that's ever been told. Out of all the millions of people who are alive to-day there are no identical thumb-prints. And there are no two tellings of stories so alike that they are monotonous.

DO you think there are any new jokes? If you do you're foolish. And yet each week millions of people sit by radios and laugh at Ed. Wynne telling the old ones.

Take one of the recent oustanding successes, a musical show called "42nd Street." Anything new in it? A backstage story. Incidentally, I might mention, of course, that backstage stories were all washed out a few years ago. And then along comes "42nd Street," a backstage story. A good old one.

A ruthless director. Everything at stake on the one show. A little dash of Cinderella in the person of the girl who crashes the chorus without previous experience. The star, bunged up just before the opening. And on goes Little Miss Cinderella to take her place and make a big hit. She's in love with the juvenile. Boy gets girl.

Anything new about that? Just good, that's all. And by and by, when other people have made bad musicals, backstage or otherwise, that go out and die a death, we hear that musicals are washed up again. The good ones will never be washed up again. The bad ones will never live long enough to get dirty and need washing. The word will go out that musicals are no longer profitable, and then someone will come along with another good one and away we'll go again.

Timely stories are not always good, but good stories are always timely.

SYLVIA SIDNEY

THE arrangements for Sylvia Sidney's visit to London were an example of how these matters should be done, and I have no doubt that it will enhance the prestige of this clever and attractive little artiste, and also of the Paramount organisation a great deal more than the over-exuberant glad-handing tactics in which so many of our visiting stars indulge.

SATURDAY evening's broadcast of the balcony scene from "Romeo and Juliet" confounded all the sceptics who wagged their heads over the daring B.B.C. experiment of teaming this Roumanian-American actress with an acknowledged Shakespearian actor of the calibre of Ion Swinley. The critics were confounded on this occasion, for Miss Sidney gave a lovely and always intelligent interpretation of the role, which was to the best traditions of the New York Theatre Guild in which school she graduated.

MISS SIDNEY'S progress to Langham Place was a triumphal one. B. P. Schulberg, the producer, and Gittoes Davies had to enlist the aid of half a dozen policemen to get her through the throng of admirers and autograph-hunters. The crowd was so dense that she was late for her appearance, but there was no evidence of the unsettling effect of her tumultous welcome when she faced the mike.

LONG SHOTS

Sylvia Sidney in Town—"Queer People" to be Filmed—A B.K.S. Surprise—"Alice" Selected

IMPORTANT production plans in Europe are being discussed by the Universal executives, and I understand that Carl Laemmle is personally interesting himself in the proposals, and for this purpose is sailing from New York on Saturday week. He will visit London in October.

MY readers will join me in congratulations to W. S. Shepherd, who will be remembered as a well-known figure on the old *Bioscope* staff, on his progress towards recovery from an illness which has laid him aside since November, 1931. The progress is slow, but "Shep" is optimistic enough to think it is sure. He anticipates quite a thrill when he revisits Wardour Street. Meanwhile, he sends his best regards to all his Trade friends.

NOREEN, the daughter of Walter C. Scott, of Liverpool, had a minor thrill on Thursday night when she was awakened by curious noises in her room. With thoughts of a repetition of a recent burglary in the house she awakened her parents, who after a search discovered a white owl blinking at them. The visitor is now an attraction at the Liverpool zoo.

AFTER two years' hesitation, Howard Hughes proposes to film "Queer People," which is described as a sensational revelation of life in the film metropolis. Mr. Hughes, who is on a lightning visit to London, is the mystery producer of Hollywood. A millionaire, he is a slightly-built young man still in the early 'twenties, who startled the film world by the production of "Hell's Angels" and "Scarface."

THE film industry set its face against the production of "Queer People," the filming of which they argued would be doing a grave disservice to the Industry. Since then, he says, there have been far more unpleasant stories filmed by those who object to "Queer People," and he has made up his mind to do it and chance the consequences.

THE latest Hollywood acting capture is Hugh Williams, the excellent young West End player of "Green Bay Tree" fame, whose work in "Rome Express" has led to a Fox contract. Williams leaves for Hollywood immediately on completion of his current part with H. B. Warner in "Sorrell and Son."

I BELIEVE members of the British Kinematograph Society are in for a bit of a surprise on Monday evening next. It is the opening session of the New Year, and the presidential address, given by S. Rowson, is, I am given to understand, going to provide its hearers with something new to think about.

THE title chosen by Mr. Rowson for his paper is "The Film Business of Yesterday, To-day and To-morrow," a subject that gives him a wide scope not only for analysing what has happened and what is happening, but for speculation on many developments which are now only just looming on the horizon. I know of no man better equipped for this fascinating task, and in case the meeting may have slipped the memory of some of my readers, I would remind them of what will undoubtedly be a unique evening.

A. OSSO informs us arrangements have been made to continue work on "La Bataille," Japanese naval yarn of Claude Farrere, at the Paramount studios at Joinville, under the direction of Marcel l'Herbier, for Liano Film. Only interiors were destroyed in the fire at the Billancourt studio last month.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

CHARLOTTE HENRY, an 18-year-old Brooklyn actress, has been selected from over 7,000 aspirants to play the title-rôle in "Alice in Wonderland" for Paramount.

SHE WILL be remembered as playing lead in "Lena Rivers," released in England last October.

"VORTEX" is to be Irving Thalberg's first production.

WHEN THE HEARING of the Film Code suggestions in connection with the N.R.A. was closed, many issues were in a state of deadlock.

MERVYN LEROY and Doris Warner have just married.

COLUMBIA'S WELCOME TO THE TRADE

DORCHESTER HOTEL presented a brilliant spectacle on Tuesday night, when our newest distributing company, Columbia Pictures, Ltd., gathered Trade friends from all over the country to inaugurate its programme. Joseph Friedman, the managing director, with Mrs. Friedman, welcomed the guests, who numbered at least 1,000—all members of the industry. Many leaders of the renting and producing sides of the business were present to wish Columbia well, but the great majority of the visitors were naturally exhibitors.

GREAT SEND OFF FOR "LADY FOR A DAY"

Amongst the notabilities present were ohn Maxwell, Murray Silverstone, Mr. and rs. S. Rowson, Hubert Marsh, D. E. riffiths, S. W. Smith, J. C. Jones, Mr. and rs. Reginald Baker, Phil and Syd Hyams, r Gordon and Lady Craig, A. E. Abraams, D. A. Abrahams, Basil Dean, Walter ntley, Victor Saville, R. Bromhead, B. H. romhead, Will Evans, Eric Hakim, and J. mmerman.

As the chief item of the evening's enterinment was the viewing of "Lady for a ay," which has for its central figure the uaint but lovable old personality of Apple Annie," great attention had been evoted to the decoration of the reception nd banqueting rooms. Beautiful cut-outs of pple trees ornamented the place, and half-dozen actresses, made up as "Apple nnies," mixed amongst the throng.

There was an ingenious tie-up with Whiteays, who had supplied about 500 bottles of hampagne cider, which were displayed on very table.

In addition, the menus and the synopsis of the picture were presented in apple form, while there was a distribution of miniature silver apples to all guests.

Two distinct orchestras supplied the music, one, a string band, played during the reception and dinner, while the other was a band which catered for the period after the picture had been seen, when the great majority of Columbia's visitors put in a couple of happy hours' dancing. After the dinner there was one speech only, a few brief, well-chosen sentences of welcome to his guests by Joe Friedman, managing director. He expressed the hope that the product they would handle would bring prosperity to their theatres, for in the prosperity of the exhibitor lay the prosperity of the Columbia organisation.

JOSEPH FRIEDMAN

MAXIE THORPE, Sales Manager

Then by clever organisation the banqueting room was cleared of its tables and the chairs rearranged so that the entire party could reassemble and witness the picture. Our own reviewer's opinion of this will be found on page 23 of this issue. The picture was accorded a most enthusiastic ovation and hearty congratulations were showered upon the Columbia executive.

After this there was a general gathering of groups discussing Frank Capra's work, slowly dispersing to enjoy the dance.

Full Theatre Reproduction

Western Electric carried out the installation of a complete 4.A all-mains theatre equipment. D. E. Price-Janes, W.E.'s installation and service manager, personally supervised the actual arrangement of the equipment for this important screening.

Sunday's Sales Conference

The first conference of the new Columbia organisation took place at the Dorchester Hotel on Sunday morning, when Joseph Friedman, managing director, and Maxie Thorpe, general sales manager, met the branch managers and other members of the sales force to discuss distribution policy, particularly in regard to the initial product of the company.

STARS AT TROWBRIDGE

To help the Trowbridge Hospital Carnival two G.B. stars, Jessie Matthews and Sonnie Hale, paid a visit to the town and presented the prizes won in the carnival competitions to the successful competitors on the stage of the Palace Theatre. The stars were met at the station by the town band, who escorted them to the Palace, where they were met by J. D. Saunders (Western area supervisor for Albany Ward Theatres, Ltd.), S. A. Smith (circuit manager), R. H. Etchells (publicity manager) and J. Clark (manager of the Palace Theatre).

Laurence Oliver has been signed by Universal to star in "By Candlelight," the London long-run stage success. Robert Wyler will direct. Another important contract is the engagement of Lowell Sherman, who has been signed both to act and direct. His first picture will be "The Man Who Reclaimed His Head."

FILMS LEFT EXPOSED

The proprietors of the Troc Cinema, Kilburn, N.W., were fined £15 and three guineas costs at Willesden for failing to keep films in an enclosed box. The films were said to have been found exposed during a children's matinée.

AUSTRALIAN FILM PRODUCTION

£150,000 PROGRAMME

News from Sydney indicates a large-scale revival in Australian production. One company (Cinesound Productions, Ltd.) is planning to spend £150,000 a year on all-Australian productions. There will be 12 feature pictures costing £120,000. The remaining £30,000 will be spent on 12 shorts and 52 reviews each year.

More than £30,000 has already been spent in remodelling the company's studios in Sydney.

"The Silence of Dean Maitland" is now being produced with the English actor, John Longden, in the leading part. The next picture will be the bushranging classic by Rolf Bolderwood, "Robbery Under Arms."

Australia's first big airplane picture, "Secrets of the Skies," has been made at the company's Melbourne studio. It deals with the disappearance in 1931 of the ill-fated airplane Southern Cloud, of which nothing has since been heard.

Australian news reels are now sold in the United Kingdom, Germany, Austria, Russia, Czechoslovakia, France Spain, Italy, Turkey, the United States, Canada, and South America.

SIX KINEMAS COMBINE FOR OUTING

A Bristol Record

The staff of the Regent had their annual outing on Sunday, the venue being Brighton. The staffs of the Atkinson circuit, which comprises the Bedminster Town Hall, the Ashton Kinema, Redcliffe Hall, Hotwells Kinema, and the Vestry Hall, held their outing the same day and chose the same place. The Regent party numbered 75 and the Atkinson party 55, and the railway company put on two reserved coaches and a dining saloon especially for the kinema people. Brighton was reached about 1.30, and there the party dispersed to find enjoyment in various ways. As it was the Bristol-Brighton Alliance Week, when Bristolians received special concessions, members of the party were enabled to enjoy a good deal of Brighton's hospitality without payment.

The party was accompanied by H. V. Davids, manager of the Regent, and Mrs. Davids; A. B. Atkinson, general manager of Atkinson's Pictures, and Mrs. Machin, a partner in the company.

BRITISH LION WEST END PREMIERE

"This is the Li'e" for the Coliseum

"This is the Life," the British Lion comedy with music, which created a furore when it was shown to the Trade last week, will receive its West End presentation at the Coliseum Theatre, Charing Cross Road.

Gordon Harker and Binnie Hale, the well-known comedienne, are the stars of "This is the Life," which was produced at the Beaconsfield studios under the direction of Albert de Courville.

"This is the Life" will be presented at the Coliseum immediately the run of the current feature has been completed.

F. W. BAKER

Film Institute Appointment

F. W. Baker's Message of Thanks

F. W. Baker, managing director of Butcher's Film Service, Ltd., has been the recipient of a very large number of congratulatory letters, following upon his election by the K.R.S. as their nominee for the Governing Board of the British Film Institute.

He desires to express sincere thanks to his friends for their letters, each of which will be personally replied to, and an earnest hope that he may be of service to the Industry in the position to which he has been appointed.

Mr. Baker's record of activities on behalf of the British film Trade includes the former presidency and present treasurership of the K.R.S., and membership of the Advisory Committee of the Board of Trade, the Consultative Committee of the British Board of Film Censors and of the Council of the C.T. Benevolent Fund.

DEATH OF F. READ

ANOTHER LOSS TO LANCASHIRE

Manchester branch of the C.E.A. has suffered another loss in the death last week, after an illness of three months, of Coun. Fred Read, who was one of the delegates. The funeral took place at Southport.

F. READ

Coun. Read was chairman of the directors of the Ambassador, Pendleton; Kingsway, Levenshulme, Carlton, Clayton; Heaton Park Cinema, Heaton Park; Regal, Altrincham; Plaza, Stockport; and Trafford, Old Trafford; and his municipal work was as a member of the Prestwich Urban District Council.

He had been associated with the Industry for about 12 years, previous to which he had carried on a photographic business under the name of Leslie Brothers, with branches in many parts of Lancashire. He was an authority on photography, and was at one time president of the Master Photographers' Association.

In his younger days he was also a first-class association football referee, and formerly a director of the Southport Football Club. Born in Manchester 56 years ago, he took a very deep interest in kinema affairs from the time he became associated with the Industry. He leaves a widow and four children.

NEW THEATRE PROJECT

ALLEGATION OF FRAUD

Evidence concerning an alleged bogus theatre scheme was submitted at Bradford last week, when ten charges of fraudulent conversion, two of stealing by trick, two of false pretences, and one of obtaining credit by fraud—15 in all, the whole involving a total of £891 10s.—were brought against Gerald Whittaker, alias Milton Whittaker, aged 38, baker and confectioner, of Southdene, Shelf Moor, Shelf.

J. B. Willis, prosecuting, said that one of the charges could be divided into two groups—one relating to a scheme for the erection of a theatre at Lidget Green, Bradford, which involved five persons who had parted with money totalling £576.

Accused's scheme, which the prosecution contended was fraudulent throughout, was to build a permanent theatre on a site at Lidget Green, where there was an old building known as the Arcadian Pavilion. He had been offered the property for £400, but had never purchased it, and had not returned any of the money he received by those who believed in him and invested in the scheme. Accused had posed as a man with wide experience of theatrical affairs and he had agreed to make Fred Rose chief supervisor of the Lidget Green theatre, while Lily May Hill was to be manageress of the café. All the employment that Rose received from accused was the job of removing weeds from the site at Lidget Green.

Mr. Willis also said that Whittaker went bankrupt last July, and among other things in the statement of account was an item declaring that the expenses connected with the theatre scheme totalled £103 10s.

The hearing was adjourned.

£140 IN FINES IMPOSED ON EXHIBITOR

Alleged Use of Unstamped Tickets

FINES to the amount of £100 were imposed at Castleford, Yorkshire, on William E. Hardiman, manager of the New Theatre, Castleford, and of £40 on Frederick S. A. Griffin, farmer, Ackworth, for breaches of the Entertainment (New Duties) Act.

G. F. Wharton, Customs and Excise officer, said he visited the New Theatre, Albion Street, Castleford, on April 18, and found that a series of admission tickets without revenue stamps affixed had been issued. On another date, the officer stated, he found unstamped tickets ready for issue.

The pay-box clerk, it was said, admitted that a number of tickets had been issued without stamps, but said instructions had been given to the attendants to retain the portions which should have been given to patrons in order that the tickets could be stamped afterwards.

Griffin stated that so far as he knew all the tickets were stamped. Hardiman was in charge of that department, and after Hardiman went away he (Griffin) had had to meet all debts and had been forced into bankruptcy.

CHORLEY PROSECUTION DISMISSED

Without calling upon the defence, Chorley magistrates dismissed six summonses for alleged breaches of the Entertainments Duty Regulations (1921), against the Perfecto Filmograph Co., Ltd., proprietors of the Empire Kinema, Chorley, near Preston.

D. M. Aspden, who appeared on behalf of the kinema company, suggested that a *bona fide* mistake had arisen through the carelessness of an attendant.

AMAZING CHARGE AT BANGOR

For working on repairs to a kinema on a Sunday, Bangor magistrates last week imposed a fine of 5s. on J. E. Howard, High Bark Road, Southport, and J. R. Jones, Sussex Road, Southport.

The summons against them was "for exercising worldly labour on the Lord's Day by doing work, the same not being of necessity or charity—namely, the repair of a kinema at Llanfairfechan."

KINEMA ROWDIES SENTENCED

ORGANISED DEMONSTRATIONS AGAINST NAVAL FILM

Declining to be bound over to keep the peace, three young Swindon men, David Floyd, Albert Henry Hanson, and Edgar Brotheridge, members of the Swindon branch of the Anti-War Movement, were at Swindon this week sent to prison for a month.

They appeared with three other defendants, two young men and a young woman, who were discharged on payment of costs.

All were accused of conduct likely to cause a breach of the peace. It was stated that in a local kinema, during the showing of the film, "Our Fighting Navy," they rose in a body, shouting: "Take it off. We won't fight for King and country."

Manchester Disturbance

Disturbance also took place last week at the Deansgate Cinema, Manchester, during a performance of "Our Fighting Navy." These were organised by the Manchester Youth Anti-War Committee, and after a statement had been made by the film commentator, one of the workers cried: "This is war propaganda," and, another, "We won't have it." Later remarks, such as: "We want scholarships, not battleships"; "We want the film withdrawn"; "Money enough for battleships, but no bread for the workers" were yelled out, much to the amazement of the audience.

Police were called in to deal with the interrupters.

Later, C. H. B. Dowding, the manager, in an interview, said the film would certainly not be taken off. He expressed the opinion that the demonstration was an organised one. Arrangements were eventually made by the management of the theatre, in collaboration with the police, to ensure that there was no repetition of the disturbance.

MARLBOROUGH, YIEWSLEY

Reopened on Monday

After ten years, the Marlborough, Yiewsley, Middlesex, has been remodelled and redecorated and was reopened on Monday. The house has been enlarged by 75 ft. to seat 1,500 patrons, and is now one of the most attractive and comfortable of London's outer suburban houses.

The opening ceremony was performed by Coun. F. E. Dominey, J.P., who opened the original kinema ten years ago.

The house has been re-lighted, Holophane equipment being used on the stage. New projectors have been installed, and E. G. Turner has put in an extra large perforated rubber screen. The handsome decorative effects were carried out by Clark and Fenn, Ltd., under the direction of G. Blair Imrie, T. G. Angell and H. Scott Willey, the architect.

Jack Holt stars in THE WRECKER, the subject of the third Columbia Trade Show

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Sept. 21 and Wed., Sept. 27

Friday

Shanghai Madness (*Fox*)

Private Theatre. 11 a.m. and 3 p.m.

Fox will show to the Trade "Shanghai Madness" at their own private theatre in Berners Street at 11 a.m. and 3 p.m. Spencer Tracy and Fay Wray have the leading rôles.

Tracy is seen as an officer who is dismissed from the navy for having destroyed a Chinese fort without orders. He rescues a girl from a mob and falls in love with her. She is a girl of high social standing and her father will not hear of her engagement to a discharged naval officer.

Eventually, he gets a job on a gun-running boat in which the girl hides as a stowaway. He leads an attack against Communists, saves a mission station and is reinstated in the navy.

Ralph Morgan, Eugene Palette, and Herbert Mundin head the supporting cast. John Elystone directed.

The Wrecker (*Columbia*)

Phœnix Theatre. 8.45 p.m.

Columbia's third Trade show under their banner presents Jack Holt in "The Wrecker," a powerful drama, in which supporting rôles are portrayed by Genevieve Tobin as feminine lead, and George E. Stone, Sidney Blackmer, Ward Bond, Ed Le Saint, Irene White, Clarence Muse, P. H. Levy, and Russell Waddle, a two and a half-year-old film protegy.

"The Wrecker" is a story theme built around the catastrophic earthquake of March last in California, and is one of Columbia's timely efforts for which the company is noted.

The film is one of those action-packed efforts with which Holt is generally connected and thrills will be found to be plentiful; some of them were definitely dangerous. One such was when Holt had to swing on a rope to save a man from being crushed to death by falling masonry. A side of a building begins to topple just as a junkman is searching for anything that may be useful for reselling. Holt, perched on a wall some sixty feet away, has a chance of saving the man. Swinging on the end of the rope, he seizes the man about the waist and sweeps him out of danger. Going at high speed with his weight it was more than possible that he would have seriously injured the man, so the stunt was rehearsed several times, first with bags of sand in place of the men, and then with a sandbag in place of the man to be rescued, and, finally, with Holt and the man himself.

The story was written and directed by Albert Rogell, with screen-play by Jo Swerling.

Tuesday

Mixed Doubles (*Paramount*)

Carlton. 10.30 a.m.

Jeanne de Casilis, Frederick Lloyd, Molly Johnson and Cyril Raymond head the cast of "Mixed Doubles" by Frank Stayton, adapted from the successful Criterion play by Joan Wentworth Wood.

Sidney Morgan directed this sparkling comedy of marital complications in which Sir John Dorle, a country squire with strict ideas about marriage and divorce, becomes the centre of a vortex of runaway wives masquerading as parlourmaids and divorcees posing as widows.

Sir John meets a charming "widow" in the South of France and the lady becomes his wife. Later on a tenant of the squire meets the new Lady Dorle, and it is found that she is no widow, but the tenant's divorced wife. They also discover that they are sorry that they parted from each other. It is agreed that the husband must continue to believe in the "widow" story, but the issue is complicated when the tenant's cottage is burnt down and he becomes a guest under his landlord's own roof.

A series of misunderstandings follow, in which Rose, the parlourmaid, is also involved.

Spencer Tracy and Fay Wray are the leads in SHANGHAI MADNESS which Fox is Trade showing on Friday

FIRST NATIONAL SALES CONFERENCE

D. E. GRIFFITHS LAUNCHES NEW PROGRAMME AT BLACKPOOL

NEXT Friday, the whole of the First National sales force, headed by D. E. Griffiths, managing director, and D. C. Dobie, general sales manager, will assemble at Blackpool for the second annual conference of First National Film Distributors, Ltd.

The week-end will not be entirely devoted to the discussion of business matters, as an attractive programme of entertainments has been arranged, during which the First National sales force will be the guests of Harry Hall, Blackpool's foremost dispenser of entertainment, which will enable them to see all of the most entertaining features of that great pleasure resort, during the time that it is at its best, with the far-famed illuminations in full progress. A golf tournament has also been arranged for the cup which has been offered by Irving Asher, First National's British production chief.

D. E. GRIFFITHS
Managing Director of First National

Dickie Ager Present

A pleasant feature of this conference, and one which will be welcomed not only by every one of his colleagues, but by a very large section of the Trade in general, is the fact that Dickie Ager is now so far advanced on the road to recovery from his unfortunate accident, that he will be well enough to make the conference the occasion of his first reappearance in Trade circles.

Celebration Programme

October 2, 1933, marks the eleventh anniversary of the first picture released in this country by the First National organisation. This production was "Man, Woman, and Marriage," starring Dorothy Philips, and Mr. Griffiths has therefore decided to call the important new programme of releases which he will announce at Blackpool, "First National's Celebration Programme."

D. C. DOBIE
Sales Manager

Full details of this list of pictures will be given in this journal immediately following Mr. Griffiths' conference announcement.

Robinson's Next

A very important production, starring Edward G. Robinson, entitled "I Loved a Woman," has been selected to inaugurate the Celebration programme. This picture is regarded as the greatest in which Robinson has yet been starred. It is directed by Al Green, and in it Robinson will be supported by Kay Francis. The story is one of sweeping dramatic power, dealing with the scandals of the tinned meat industry, and recalls the world-wide sensation which followed upon the revelations made by Upton Sinclair in his famous novel, "The Jungle."

The London Trade show of this production has been set to take place at the Cambridge Theatre on Wednesday, October 4, at 8.45 p.m.

A Powerful Product

First National is particularly fortunate with their line-up of product for the new season, and is in a position to offer what is described as the most varied programme of features in its history. Comedy has been well balanced with drama, and each of the pictures is notable for its inclusion of a number of popular names.

Edward G. Robinson will have two releases to his credit when "I Loved a Woman" is shown, the other being "The Little Giant," while Ruth Chatterton's "Lilly Turner," in which she has a dramatic and highly emotional rôle, will be followed by the presentation of "Female," in which George Brent also appears. Joe E. Brown, who can be relied upon to attract big patronage, will shortly be seen in a nautical comedy, and in the meantime the comedy star's popular athletic story, "Elmer the Great," will be released.

This has been a very busy year for Warren William, who appears with Joan Blondell and Genevieve Tobin in "Goodbye Again," and also takes the leading rôle in the all-star "Gold Diggers of 1933."

"Gold Diggers of 1933," incidentally, is shortly to enjoy its West End première at the Tivoli Theatre, and there can be no question that the picture will form one of the most important entertainments to be shown in the Metropolis. Already the five song numbers are being widely heard, and these alone should arouse plenty of interest in the picture.

Richard Barthelmess has two productions awaiting release, "Central Airport" and "Heroes for Sale." A further production is now in preparation for the star at Burbank.

USHERETTE KILLED IN MOTOR ACCIDENT

A kinema attendant at the New Victoria Kinema, Bradford, lost her life as the result of a motor collision at Woolley Cross Roads, Staincross, near Barnsley, on Sunday night.

She was Agnes Morrell, aged 29, of 28, Rupert Street, Bradford, and was a member of the troupe of eight "New Victoria Dancers," who have entertained audiences at the kinema on numerous occasions.

Miss Morrell was pillion passenger on the motor-cycle which collided with a horse and cart.

The man received head injuries.

MORE BIG FILMS DUE FROM FOX

FOR WINTER RELEASE

FOX announce that some of the most important pictures on their schedule and due for winter release will arrive in this country soon.

"Berkeley Square," the Frank Lloyd production, with Leslie Howard and Heather Angel, has entered on its world premiere at the Gaiety Theatre, New York. American reviews of the film have been uniformly excellent and there is every evidence that Lloyd has made a picture of box-office proportions challenging those of "Cavalcade." Fox are so pleased with the performance of Heather Angel that she has been given the leading rôle in several big pictures for autumn production.

"Charlie Chan's Greatest Case" is finished and is Heather Angel's second starring picture for Fox. Warner Oland, Roger Imhof, John Warburton, Walter Byron, and Virginia Cherrill are in the cast. It was directed by Hamilton MacFadden.

Both of these pictures are due in this country to-day (Thursday).

The Jesse Lasky production, "The Power and the Glory," details of which have already appeared in the *Kine.*, is already in this country.

This is the Spencer Tracy-Colleen Moore picture, directed by William K. Howard and photographed by James Wong Howe. It introduces "Narratage," a revolutionary method of presentation, which has taken America by storm.

Lilian Harvey's Next

"My Weakness," Lilian Harvey's second American picture, is in the cutting room. Lew Ayres, Sid Silvers, Charles Butterworth, Harry Langdon, and Henry Travers are also in the cast. Buddy de Sylva, America's foremost musical producer, was responsible for the production, which David Butler, who made "Sunny Side Up," directed.

Other pictures in the cutting-room include "The Worst Woman in Paris?" a Jesse L. Lasky production, with a cast headed by Benita Hume, Adolphe Menjou and Harvey Stephens; "Walls of Gold," with Sally Eilers, Norman Foster, Ralph Morgan, and Rochelle Hudson; and "Smoky," with Will Rogers, Victor Jory and Irene Bentley.

Pictures in production are "Hoopla," Clara Bow's second picture for Fox; "As Husbands Go," with Warner Baxter and Helen Vinson; "There's Always To-morrow," in which Florence Desmond makes her Hollywood debut, with a cast headed by Will Rogers and Zasu Pitts, and James Cruze directing; and "The Mad Game," featuring Preston Foster, Claire Trevor and Ralph Morgan.

"DINNER AT EIGHT"

SAM ECKMAN ANNOUNCES PROVINCIAL TRADE-SHOW ARRANGEMENTS

S. Eckman, Jun., managing director of M-G-M, in announcing the provincial trade shows of the magnificent all-star production "Dinner at Eight," also points out that these shows will not be held on the usual lines.

All invitation cards for the usual provincial shows, are, of course, forwarded from London, but in the case of "Dinner at Eight," the mailing list will first be circularised with an invitation, pointing out to the recipients, that unless a reply is received, no admittance ticket can be issued.

Although, of course, it will be impossible to reserve seats, as is done in the London shows, M-G-M branch managers will have instructions that only the persons who have sent the actual invitation cards will be admitted to the "Dinner at Eight" Trade show. By this means it is confidently expected that not only will the "deadheads" be eliminated, but also there will be no delay or confusion in filling the house, and that so important an event as the first provincial showing of the M-G-M masterpiece will be carried through with both dignity and efficiency.

Dormant Balances for C.T.B.F.

Timely Windfall from Yorkshire

Example for the Trade

LAST week, Arthur Cunningham handed to the Benevolent Fund the outstanding balances of some dormant funds in the Yorkshire district. Some little time ago Mr. Cunningham went into the matter of dormant funds very thoroughly, with the result that the various committees concerned decided to hand these balances to our Trade charity. The following is the result:—Yorkshire C.E.A.: Prisoners of War Fund, 1915, £223 5s. 2d.; Yorkshire Cinematograph Emergency Transport Committee, £13 6s. 4d.; Yorkshire Cinema Group Exhibition Tobacco and Car Fund, £2 11s. 5d.

This is certainly a most valued contribution to the fund at the present difficult time, and Mr. Cunningham's example is one that might be followed by other interested parties in all parts of the country.

There is a feeling that many of these dormant funds might be transferred to active use through the medium of our Benevolent Fund. If any provincial renter or exhibitor has knowledge of any dormant balances Mr. Viveash, at 52, Shaftesbury Avenue, would welcome the information.

BENEVOLENT FUND GRANTS

A well-attended meeting last week of the Council of the Benevolent Fund devoted considerable time to the revision of the circumstances of the long-term beneficiaries on the books of the Fund. With but few alterations, the weekly grants made during the past year, in these cases, were authorised for the coming twelve months, as it was decided that in face of all difficulties, the weekly payment to these long-term beneficiaries should be continued.

It is of interest to note that three of the cases considered are over 80 years of age, and nine of them over 70. There are no less than 15 widows being assisted. There are nearly 50 recipients whose relief alone accounts for a considerable weekly sum, in addition to the general applications which are received.

It is estimated that the loss to the Fund, through the present London County Council arrangements, by which the Fund's Sunday allocation was halved last November, and the difficulty of getting an allocation of the charity payments from districts in which Sunday opening is permitted in the provinces, coupled with the almost complete loss of special Sunday performances, will be in the region of £4,000 during the current year over past figures. This is a very serious matter, and a special meeting in the near future will consider the question of raising funds to replace this grave deficit.

MIDLAND KINEMA BALL

The Committee of the Birmingham and Midland Cinema Trades Benevolent Fund have decided to resume the annual kinema ball—last year the effort was a joint affair between the committee and the C.E.A., resulting in a banquet and ball. The function will take place on Wednesday, November 22, at the Grand Hotel, tickets being 7s. 6d. each.

S.O. CONTRIBUTIONS

Lionel Lyons and his co-directors have given the proceeds of a special Sunday performance at their three kinemas to the Birmingham and Midland Cinema Trades Benevolent Fund.

A donation of £5 5s. has also been received by the fund from Coun. W. Hodge, proprietor of the Northfield kinema, this being the proceeds received as the result of the travelling gas exhibition which was housed for a short period on the car park of the kinema.

SHEFFIELD HALLS TO GO OVER TO KINE-VARIETY

Several Sheffield exhibitors are considering the advisability of introducing kine-variety. In two cases it is said that a start is to be made with the new regime very shortly. The tendency in this direction is also revealed by the fact that a stage band presenting a musical fantasy has secured some twenty contracts in Sheffield and the South Yorkshire district.

Scenes from Lee Tracy's new Metro-Goldwyn-Mayer picture TURN BACK THE CLOCK, which will follow the highly successful TUGBOAT ANNIE at the Empire, Leicester Square

ALL SET FOR NEW HULL SUPER

Billancourt Studio Disaster

Survey Reveals Immunity of W.E. Equipment

The survey following the disastrous fire, which completely destroyed the Billancourt studios in France, of which there now remains but four charred walls, has been completed and a report as to the cause and effect issued.

Contrary to early reports it is now revealed that the Western Electric sound recording equipment suffered no damage, the essential items such as film recorders, amplifiers, etc., being absolutely intact, and, although the stage was practically razed to the ground, the personnel were able to continue working within twenty-four hours after the fire, and the original recording equipment was used. This immunity is said to be due, states the report, to the highly efficient manner and the precautionary methods adopted in the laying out of the installation which ensured that the film recorders and amplifiers were located in such a position as to be well removed from any likely cause of disaster.

Tribute is paid to the protective measures adopted for the cables and connecting wires for the sound equipment, which are all carried in steel conduit and concrete ducts at a considerable depth in the ground. As a result, they remained intact. The sound apparatus, too, despite the terrific heat to which it was subjected, is unscathed, and this is attributed to the quality and resistance of the material employed.

Said a Bush House official yesterday: "Such measures are a standard Western Electric practice and all of our recording installations are carried out in a like manner."

First of a Chain

Booking Problem Settled

A NEW kinema, the Astoria, is to be erected at the corner of Holderness Road and Lake Drive. It will be on the most modern lines, and will seat 1,432 people.

Work on the kinema is expected to start at the end of the month, and it is hoped to open the building early next year. The screen will be the largest in Hull, and is designed on scientific lines for the projection of stereoscopic pictures.

The seating, ventilation and heating systems will be on the most modern lines. A large stage with theatrical dressing-rooms is among the extra amenities. On the first floor the Astoria will have a comfortable café.

Attractive Decoration

The kinema will seat 940 people on the ground floor and 492 in the balcony. The interior decorations of the kinema will be carried out in plastic paint, but the colour scheme has not yet been finally determined.

James E. Adamson, D.S.O., L.R.I.B.A., architect to the Ashford Trust, Ltd., London, is the architect responsible for the plans.

The directors of the new company are W. E. Shuttleworth, J. F. Tidswell (managing director of Strand and Regent, Hull, Tower kinemas at York, Grimsby, etc.), R. E. Maxwell Jackson, M.A., Coun. G. K. Spruit, Dr. H. Wildeboer, and A. E. Dyson. The secretary of the company is E. H. Hilken, F.C.I.S.

Film Booking

The vital question of film booking has been promptly settled by the promoters of the scheme, J. F. Tidswell having agreed to become a director of the company. He is managing director of the Strand and Regent, Hull, the Victory and Electra, Leeds, the Tower, York, and the Tower, Grimsby, and is a director of the Playhouse, Wakefield.

The directors, it is understood, intend to proceed with at least two other halls of a similar type as soon as the present negotiations are completed, and the erection of the Astoria is regarded as sufficiently advanced to justify these further steps.

PRESTON WEDDING

E. Angers Married

Members of the Liverpool Trade have presented a mahogany drawing-room clock to Ernest Angers, manager of the Palladium Kinema, Preston, who was married on Thursday, September 14, to Miss Eunice Mason, of Preston. A parchment scroll is also being prepared and will bear the signatures of those who subscribed to the gift. The bride and bridegroom are spending their honeymoon touring Devon and Cornwall. Mr. Angers was for about three years manager of the Palace Kinema, Southport, which position he resigned to take over the managership of the Astoria Kinema, Charing Cross, London. He has also held managerial positions in the Liverpool area.

Edward G. Robinson and Kay Francis in I LOVED A WOMAN, which First National will Trade show on October 4

KINEMA INDUSTRY IN RUSSIA TO-DAY

CHURCH AS STUDIO

By Peter Le Neve Foster

PROGRESS is being made in the building-up of a huge and efficient film industry in the Soviet Union. But, although these developments include the erection of modern studios and up-to-date theatres throughout the country, the kinema continues to be regarded in Russia mainly as a means for propaganda rather than entertainment.

At the moment Russia is still a country in reconstruction, and unless he clearly appreciates this, the outside observer finds it difficult to reconcile the contradictions and contrasts with which he is continually faced in the Soviet.

For instance, there are two studios in Moscow, one a converted church in the centre of the city, in which Kuleshev was directing an O. Henry story on what would be considered here as a tiny floor. Imported arc lamps and Debrie cameras were in use, but the sound recording equipment was of all-Russian design and manufacture.

The second studio is the Sojuskino, which will shortly become the Russian Hollywood. Huge floors, a generating station, laboratory and film storage departments, as well as an estate for making exterior shots, go to make up this gigantic outfit which when it is completed will be one of the most up-to-date motion-picture plants in the world. The only weak point appeared to be the "lab.," where most of the work was being done with flat frames and vertical tanks, though two Debrie developing machines were in use.

"GOING GAY"

PROVINCIAL TRADE SHOW'S SUCCESS

Similarly enthusiastic receptions at the London Trade show of "Going Gay" are being given at the provincial Trade shows. Louis Zimmerman attended the Manchester Trade show in order to observe the reaction of Lancashire exhibitors towards the film, and he received personal congratulations from many leading exhibitors. Jack Zimmerman attended the Glasgow Trade show and found Scottish exhibitors responsive to what they described as an outstanding British picture, which, they felt confident, would prove a success in the territory.

A New Production

It is anticipated that the Trade show of the second Windsor-Sterling production will be held in about four weeks' time as the picture is now in the last stages. This is entitled "For Love of You," and, in addition to presenting Arthur Riscoe and Naunton Wayne in their further adventures, the film introduces a new discovery in Franco Foresta, the American-Italian tenor, who, it is anticipated, will reach immediate stardom.

The story is laid in Venice and excerpts from the operas, "Othello," "Pearl Fishers," "Tales of Hoffman," and "Pagliacci," are incorporated. In addition, the main song of the picture, from which the title is taken, has been specially composed by Franz Vienna.

Diana Napier and Pearl Osgood play the two leading feminine rôles. The picture has remarkably picturesque backgrounds and many beautiful interior scenes were erected at the British and Dominions studios. In the art direction of R. Holmes Paul and in the photography W. Goldberger have indeed excelled themselves.

Carmine Gallone has again directed, and there is every anticipation that the presentation of this picture will be regarded as one of the major events in the Industry.

GAUMONT GRAPHIC HUSTLE

Leslie Purkis Williams, of 79a, Templars Avenue, Golders Green, the driver of a Gaumont Graphic van, stated to contain electrical film-recording apparatus valued at £8,000, was fined £15 by Guildford County justices on Friday for driving the van in a dangerous manner on the Portsmouth Road at Artington. The defence submitted that it was a case of mistaken identity.

Billie Burke, one of the seventy five stars in Universal's ONLY YESTERDAY

Jack Buchanan, Elsie Randolph and William Kendall in THAT'S A GOOD GIRL (U.A.) which will open at Jack Buchanan's theatre, Leicester Square, next Wednesday

FILM CENSORSHIP MEASURE FOR SCOTLAND

"That's a Good Girl" in Glasgow

COLUMBIA HEADQUARTERS READY

SCOTS exhibitors are vitally interested in the efforts being made to bring the regulations covering the exhibition of films to children into line with those of England.

It is stated in authoritative quarters that the continued agitation on this subject has led the Scottish Office to consider the advisability of taking action, and that official circles are favourably disposed toward legislation which would give powers to magistrates to control the exhibition of films.

Several Scottish Members of Parliament have decided to use their ballot opportunities to present a Bill of this kind.

A Sterling Introduction

At the screening last Friday morning by Sterling of "Going Gay," Mr. Zimmerman took the opportunity of introducing P. Ellis, the new Scottish branch manager.

There was a gratifying attendance of Scottish exhibitors, and both gentlemen were congratulated on the quality of their picture, which introduced the new comedy team—Arthur Riscoe and Naunton Wayne. Mr. Ellis, the new manager, is well known to Scottish exhibitors through his association with Winads, Limited.

U.A. Trade Show Innovation

A new departure in Trade shows took place at La Scala, Glasgow, on Monday evening, when patrons attending the evening show were able to see the premier presentation of "That's a Good Girl." Herbert Wilcox introduced Jack Buchanan, and thereafter the picture was screened in place of the feature picture on the current programme.

On the invitation of United Artists, a representative company of exhibitors and the Press were entertained in the Central Station Hotel after the performance, and met Mr. Wilcox and Jack Buchanan, who has been holidaying at Brodick in the Isle of Arran.

Glasgow Trade Shows

Manager Marks, of Radio, announces the Trade shows of "No Marriage Ties" and "Cross Fire" at La Scala on September 21; and also "Enemies of Society" and "Evidence in Camera" at La Scala on September 22.

Manager Hamson, of Paramount, will Trade show "Midnight Club," at Green's Playhouse on September 22.

Exhibitor-Author

Richard Williamson, managing director of the Park Cinema, Dennistoun, Glasgow, has just published a book entitled "The Open Road to Central Scotland." It is published at 6d., but free copies are being given to those going to the kinema. Mr. Williamson published "Clyde Cameos" some years ago.

Columbia Scottish Office

Bobby Booth is settling down in Glasgow, and has taken over the old Paramount offices at 164, Buchanan Street, Glasgow. The telephone number is Douglas 3067. Bobby has his first Columbia Trade show at the Regal to-morrow (Thursday), when he is showing "Lady for a Day."

The kinema Trade is represented on the Scottish Committee appointed last week to further the Duke of Atholl's British Hospitals Charity Fund by A. B. King, J.P., and David A. Stewart, J.P., general manager of Scottish Cinema and Varieties, Ltd.

Mr. and Mrs. A. B. King are enjoying the delights of a Mediterranean "pleasure cruise."

Several managerial changes have been announced in Glasgow this week. Tom Cowie, who has been at the Rialto, Cathcart, takes over the management of the new Toledo, which opens on Monday, October 2.

Bill Carr, one of the "old brigade," has left the Pavilion, Uddingston, and W. Scott, a newcomer, has been appointed assistant manager to Mr. Morrison at the New Star Cinema, Maryhill, Glasgow.

"All Quiet" Gala

Manager Hinks, of the Alex Cinema, Paisley, gave a special private performance on Tuesday of "All Quiet on the Western Front," which was attended by a big representation from the Territorial Depot at Maryhill, Glasgow, and included detachments of the H.L.I., Cameronians, and Scottish Rifles, also representatives of the Town Council in Glasgow and Paisley, Chief Constable Sillitoe, and members of the Glasgow Police Force, Chief Constable McIntosh and members of the Paisley Police Force, Provost Galt and the Town Council of Paisley, Provost Mechie and Town Council of Renfrew, and a contingent of 50 disabled men from the Princess Louise Hospital at Erskine.

Cambuslang Showmanship

Last week-end the Savoy, Cambuslang, in connection with their showing of "20,000 Years in Sing-Sing," introduced Gordon Fellowes, the British criminal investigator, who related his experiences of the Al Capone gang. The innovation proved a big draw.

C.E.A. Meeting Resumed

The first meeting after the summer vacation of the Scottish Branch C.E.A. was held on Wednesday, and as the agenda is varied an interesting meeting should be the outcome. A full report will appear in next week's *Kine*.

Edinburgh Caley Valuation

The valuation of the Edinburgh Caley, which has been before the Valuation Appeal Court on more than one occasion, was to have been up again at the sitting of the Court this week, but an agreement has been arrived at between the company and the assessor, and the valuation has been fixed without an appeal to the Court.

Rivals at Musselburgh

Musselburgh Town Council last week discussed an offer by a local exhibitor to pay 35s. per night for the Town Hall. An Edinburgh entertainer had offered 25s. per night for Fridays and Saturdays. On a former occasion a local exhibitor paid for the hall and kept it empty to prevent a rival from coming in from outside, pleading that he and other local kinema people paid heavy local rates and must protect their interests. By six votes to five the Council decided to await further information before deciding to let the hall.

Jessie Matthews in Edinburgh

Jessie Matthews and Sonnie Hale, who played in "Sally Who?" at the Edinburgh Lyceum Theatre last week, attended a private view at the New Picture House of the Ufa-G.-B. production "F.P.1." Miss Matthews appeared personally on Friday at the New Victoria and the New Picture House, and was to have appeared on Saturday at the Regent and the Leith Capitol, where "The Good Companions" (Gaumont) was being shown, but she was slightly indisposed, and was unable to appear.

His Majesty's Theatre, Aberdeen, changed over last week from variety to pictures and variety.

Exterior alterations are to be made at the Grand Central Picture House, Rutherglen.

TRADE SPORTING NEWS

S.G.S. PRESIDENT'S CUP

"KINE." CHAMPIONS v. THE REST

IT is the ambition of every playing member of the Screen Golfing Society to win the President's Cup. This trophy is at present held by Alex. King and there is a keen desire to dispossess the holder. Isidore Osrer's Challenge Cup will be competed for at Stoke Poges on Sunday the 24th inst., and, although invitations to play have only very recently been sent out, a good entry has already resulted. This is a clear indication that there will be keen competition to win a trophy of such importance.

The competition is over a course of 36 holes (medal), and, in addition to the cup for the best score, the runner up will receive the silver tankard presented by H. Foster. S. Bodlender presents a similar trophy for the best afternoon score, and R. McCooey a tankard for the best card by a novice.

Such a wealth of trophies should attract a bumper entry. The event should also be marked as a social occasion.

Kodak v. The Rest

On Sunday the winners of the *Kine* cricket cup, Kodak C.C., on the Kodak ground at Wealdstone, met an eleven selected from the teams who entered the competition. The weather was ideal for such a late fixture, many members of the Trade turned up to encourage the players, and a jolly gathering witnessed a keenly contested game. Play started at 12 noon, when K. Harris, the Kodak captain, won the toss from W. Andreae, of Radio, who captained the Rest. Kodak batted first, and making a good stand with their opening batsmen, piled up a score of 187 for 6 by 4 p.m., when their innings was declared. The Rest exerted great efforts, but the superiority of the Kodak team was undeniable, and their wickets fell quickly for a score of 49. Scores:—

Kodak: J. Kohl 0, Dryden 55, Gunn 42, Leaming 22 not out, F. Kohl 9, Kemp 7, Salisbury 2, Underwood 24 not out, extras 26; total 187. The Rest: Ritchie (Warpath) 3, Andreae (Radio) 4, Bramley (Radio) 1, Bradley (M-G-M) 1, Benstead (Selo) 2, Larnock (G.-B. studio) 6, Hope (Warner) 4, Firnin (Selo) 2, Tucker (G.-B.) 1, Morton (Radio) 9, Kinlock (Warpath) 5, Discon (Warner) 3 not out, extras 8; total 49.

G.-B. Swimming Gala

A big programme has been arranged for the second annual swimming gala of the Gaumont-British Sports Club which takes place at the Marshall Street Baths, London, W.1, on Tuesday, October 10. There are twelve events of which four are open to the Trade. These comprise:—

(*a*) Men's two-lengths open Trade championship; (*b*) ladies' two-lengths open Trade championship; (*c*) men's team race; and (*d*) ladies' team race. Cups and prizes will be awarded.

Entry forms for these open events and tickets are obtainable from J. Sharp, Film Dept., New Gallery House, or J. Chaffey, Kit Cat Restaurant.

In addition to purely competitive events there will be novelty events and bathing costume parades, exhibitions of diving and swimming by famous national experts, and a polo match between the Penguin S.C. and the Otter S.C.

Tickets for spectators are priced at 1s. 6d., 2s. 4d. and 3s. 6d., and rover tickets at 6d. As there is a very limited supply and a big demand, early application to Mr. Sharp is advised.

Birmingham Snooker

Len Grice, who is organising the snooker tournament in connection with the Birmingham and Midland Cinema Trades Benevolent Fund, asks that all competitors who have not as yet returned their entry forms will do so without further delay, as arrangements for the playing off of the eliminating rounds is being held up by their non-return. Mr. Grice's address is c/o Langrish and Co., John Bright Street, Birmingham.

MORE SPORT on PAGE 14a.

KATHARINE HEPBURN, the Radio star

"MORNING GLORY" ESTABLISHES NEW B.O. RECORD

KATHARINE HEPBURN PROVES TERRIFIC DRAW

KATHARINE HEPBURN, Radio's newest star, has definitely established herself amongst the biggest box-office draws.

New records were established at the Radio City Music Hall (the world's largest kinema) when her latest picture, "Morning Glory," opened there on August 21.

The opening day, "Morning Glory" played to no less than 13,462 dollars. This is 35 per cent. above the average opening day, and 6 per cent. above the previous record takings for the first day of any picture since the Radio City Music Hall was opened.

In spite of the summer season being at its height, "Morning Glory" continued its hold and went on to do 101,000 dollars for the week. With the exception of Easter week this year, this is a new house record.

Chicago Record

At the Palace, Chicago, during the week of September 4, "Morning Glory" produced a new high gross at this house topping all previous returns with 40,000 dollars for one week. The house seats 2,583 at prices of 40, 65 and 83 cents, equal to £9,000 at admission prices of 1s. 6d., 2s. 6d. and 3s. 6d.

The Palace, New York, now operated by Sidney S. Cochan, in the same week took £3,500 with "Morning Glory" in a house seating 1,200 at prices of 1s., 1s. 6d., 2s., and 3s.

Katharine Hepburn, the star of "Morning Glory," has only made three pictures. Seldom, if ever, has a name grown into such a box-office draw in such a short space of time. With Katharine Hepburn in this new picture are Douglas Fairbanks, Jun., Adolphe Menjou, Mary Duncan, and C. Aubrey Smith. Lowell Sherman directed.

"Morning Glory" is to be presented to the Trade by Radio Pictures on Tuesday, October 3, at 8.45 p.m., at the Cambridge Theatre, and will be released on March 5.

FILM BOXING GALA

TRADE'S ANSWER TO UNILEVER CHALLENGE

A very big night is anticipated on October 13, when the second annual boxing show for St. Dunstan's Blinded Soldiers Fund takes place at the Ring, Blackfriars, between a team of film artistes and a team from Unilevers for the Tom Walls trophy.

Fred Dyer is placing his gymnasium at Breams Buildings, Chancery Lane, at the disposal of the film boxers, who may wish to put in a spot of training. Great interest has been shown by both Unilever and executives of the various film concerns, although a few more entries from the film Trade would be welcomed. At present, Unilevers hold the cup and that they will be enthusiastically supported again this year is proved by the fact that they have already purchased half the house. It is now up to the film side to do their bit and the principal thing at the moment is getting boxers.

The bouts will be three rounds of two minutes each, for which there will be special prizes and awards. Any competitor wishing to compete should get in touch with Mr. Dyer at Field House Gymnasium, Breams Buildings, Chancery Lane, London.

CARDIFF COMBINED STAFFS' OUTING

Over 400 people, representing the staffs and friends of the Olympia, Newport, Queen's and Pavilion Kinemas, Cardiff, left Cardiff at 5.30 a.m. on Sunday (September 17) for an outing to Blackpool. The whole outing was organised by A. R. Tilney, of the Olympia, Newport, and the whole company spent a very enjoyable day, returning to Cardiff tired but happy at 6 a.m. on Monday.

Peebles Playhouse Opened

800-Seater Designed by Premier's Son

The new Playhouse, Peebles, was opened by Provost Fergusson last Thursday. Dr. T. H. Alexander, chairman of the company, pointed out that a new record in kinema building had been set up by the erection of the Playhouse within the very short time of nine weeks.

Provost Fergusson congratulated the company on their magnificent new luxury kinema. Many people had an idea that a Highlander was a slow-moving person. He was sure that the record put up in the building of the Playhouse proved that the Highlander could move faster than most when necessary.

Provost Praises Films

Provost Fergusson drew attention to the wonderful advances which had been made in the film world of recent years. He also referred to the prejudice which still holds in some quarters against films. Some people, said the Provost, had a dislike of films. He had never, on any visit to a kinema, seen a film which was at all objectionable.

His daughter, Miss Fergusson, pulled over a switch which opened the proscenium curtains.

The architect, Alistair G. MacDonald, also spoke.

Modern Facade

The Playhouse, which occupies a site on the main street, has a modern façade, finished in green Portland cement. It is floodlit. There is a small entrance hall containing the pay-box, and beyond is a spacious waiting-hall, attractively panelled in mahogany and birch.

The auditorium, which seats about 800 persons, is rather short and broad, and is decorated on modern lines.

The coloured lighting is of the trough type. Quite a feature of the hall is the wide proscenium opening, which has a span of about 45 ft. A stage is provided.

The operating-box is placed under the balcony. Ross machines are used with Western Electric sound, and the throw is 70 ft. R. V. Gillgan, from the Boulevard, Glasgow, is the resident manager.

TALKIE EQUIPMENT AND INLAND REVENUE DEMANDS

BOMBSHELL FOR EXHIBITORS

Demand for Increased Depreciation Allowance

THE serious situation with which exhibitors are confronted by the refusal of the Inland Revenue officials to regard payments under hire agreements of certain sound equipments as allowable expenses was debated by the General Council at its last meeting.

Although the Association is not in a position to contest this attitude in the Courts, the suggestion was made of the possibility of getting the Board of Referees to increase the present 7½ per cent. allowance for depreciation.

T. Ormiston, who presented the C.E.A. case to the Inland Revenue

The Legal, Finance and Parliamentary Committee reported that the West Lancashire Branch had raised the question of the B.T.-H. agreement for talking picture apparatus. As the branch wished the subject to be discussed by the General Council, an opportunity was given to their delegate to bring the matter forward.

The Committee is of opinion, however, that it would not succeed in an endeavour to resist the contention of the Inland Revenue authorities that the contract in use with an option-to-purchase clause is a contract of hire-purchase.

In regard to their other request that the Board of Inland Revenue should be approached to allow a higher rate of depreciation than 7½ per cent., your Committee is in entire agreement, and has already instituted inquiries with that purpose in view.

H. SIMPSON (West Lancashire) said he was surprised there had not been a furore throughout the country. The Association had sent out a circular in October, 1930, stating that payments by way of rent under hire agreements of talkie equipment would be treated as allowable expenses as and when the payments arose, and that the Inland Revenue had given instructions to their district inspectors accordingly.

A Bombshell

This meant that B.T.-H. and B.T.P. had the greatest boom of their careers. For two years the inspectors had allowed these charges, but in July a bombshell had been dropped, owing to a communication which had been sent from the Board of Inland Revenue, asking their inspectors to review all the talkie systems, with the exception of the Western Electric.

A meeting of those affected in the branch area had been called, and it had been found that the arrears which some exhibitors would have to pay would be impossible; they would not be able to find the money. He believed that it was a fact that one of the B.T.-H. agreements was a pure hire agreement, based on the Western Electric agreement, and later contracts included an option to purchase.

Why the Board of Inland Revenue should take it on themselves to declare that, because there was an option to purchase in the contract, it became a hire-purchase contract, he failed to understand, and that was where the small men with B.T.-H. or B.T.P. wanted the help of the Association.

Need for Relief

The only thing which might meet the case was a heavy depreciation. One man he knew, who was making £3 a week, would now have to find £250, and these exhibitors appealed to the Council to do something—take counsel's opinion or get into touch with the sound companies—to get relief.

F. A. PRIOR said in the majority of cases there was little doubt that sound equipment contracts were hire-purchase, and the Inland Revenue were making no exception in treating hire-purchase in one industry as in another. It was an accepted ruling and accepted in law.

H. SIMPSON said he believed the ruling was made in 1913, and applied to railway wagons. He thought they could safely say that reproduction sets should not be classed with railway wagons. The life of a railway wagon was quite distinct as from the life of a sound equipment.

Mr. Ormiston Reviews the Situation

T. ORMISTON: I was one of the deputation which waited upon the Inland Revenue authorities when we persuaded them that the contract for the rent of talking picture apparatus was a charge against revenue. That they did not seriously contest, and the agreement on which our discussion was based was that of the Western Electric, where it is very clearly stated that the property never passes to the kinema proprietor.

In the letter which Mr. Simpson has quoted we stated the exact words, and you will see it is rent, not purchase. Hire-purchase has been in vogue for a long time. Mr. Simpson says there is no analogy between talking picture apparatus and wagons. Neither there is, but the principle of hire-purchase is the same, whatever it applies to. In the colliery business, up to the time of the war, an enormous work was done in the purchase of colliery wagons. Colliery companies unable to pay outright were supplied by the builders on a hire-purchase system over a number of years. There was a contention on the part of the colliery companies that they were only paying rent, not a purchase price, and, therefore, they should be allowed for income-tax purposes the payment made. That was taken before the Special Commissioners and afterwards to the High Court, and the Court decided, where it was hire-purchase only, that portion of the payment that represented hire, and not purchase, could be allowed as an income-tax expense.

A Fair Ruling

I think on reflection you will agree that is a perfectly fair ruling. If it were otherwise one can see certain classes of traders would be favoured.

If you could purchase all plant and machinery required, and get it allowed as working expenses, it would be possible legally to avoid a great deal of income-tax, and the only thing that could upset that High Court decision would be a House of Lord's decision, and I think you will agree it would be very inadvisable for this Association to take a test case of that kind to the House of Lords, because it has been law for approximately thirty years, and most accountants, lawyers and business men agree it is a sound principle in law.

It is very unfortunate for those users of B.T.-H. apparatus that the company changed the form of the agreement. When we were consulted in the Association, we advised against it, but it seems that it is of advantage to the company, and they benefit from the income-tax point of view, and they took it. Some of our members did not appreciate that, and accepted the new form of agreement.

Not a Reasonable Allowance

That being so, we could not possibly advise the Association to fight this in the House of Lords, but we do think there is a possibility of getting the Board of Referees at the Inland Revenue—which is not a board of officials, but of men of independent standing—to alter the allowance for depreciation. At present this is 7½ per cent. of the written-down value. If we are successful, it will very considerably alleviate the amount of arrears on income-tax to which Mr. Simpson referred.

In the case of those individuals who are hard hit, an appeal could be made to the Inland Revenue to hold over a considerable portion until the Board of Referees has given a decision, and anything the Association can do in this direction will be most gladly done.

Mr. HARGREAVES said 25 per cent. for wear and tear would be a fair amount.

The PRESIDENT explained that to get a higher rate for depreciation was exactly what the Council proposed to try for, but until they had prepared their case they could not be tied to any particular amount.

H. SIMPSON thanked Mr. Ormiston and the Commttee for what they had done and were trying to do for the members affected, and the paragraph was agreed.

G. F. McDONALD ELECTED VICE-PRESIDENT

AT the outset of the General Council meeting, on September 13, James Welsh, the President, referred to the passing of the Vice-President, John Harrison, and it was agreed to appoint Coun. G. F. McDonald, J.P., as his successor until the annual general meeting of the Association in March

BLACKPOOL FOR 1934 CONFERENCE

It is true of the Association, as of individuals, Mr. Welsh declared, that the longer we live the greater cause we have to mourn from time to time the members and friends we lose on life's journey, and the fact that we have lost our Vice-President is, perhaps, under the circumstances, one of the most painful incidents in the history of the Association.

He knew from personal connection with Mr. Harrison that he was looking forward with very great pride to occupying the position of President, and was sure they deeply regretted that, through his death in such tragic circumstances, he should have been robbed of the opportunity of serving the Industry of which he was so proud to be a member.

Mr. Welsh added: "I found Mr. Harrison a loyal colleague, and I received from him every possible assistance, and I have no doubt, if he had been spared to act as President, he would have been a credit to himself and to the Association. I would ask you, therefore, to express our sympathy with his family and to be upstanding as a mark of respect."

The delegates stood in silence.

Vice-Presidential Vacancy

The GENERAL SECRETARY said that two branches had sent in, much earlier than usual this year, a nomination in favour of Coun. Pollard. He had also had a letter from the Birmingham branch, stating that S. K. Lewis is not in a position to come forward now, in case anyone was thinking that, because he was the unsuccessful candidate at the last election, his name should be brought up. The Chairman of the Birmingham Branch had written, giving the suggestion of their Emergency Committee that Oscar Deutsch should be nominated.

In the Hands of the Council

The PRESIDENT stated there was a general feeling that whoever was elected to fill the vacant office of Vice-President until the following March should not automatically become the next President. It was considered that the right of the members to elect a Vice-President should not be broken, and that the question of Vice-President and President would be dealt with in the usual way at the next annual meeting.

Other important subjects discussed by the General Council are reported on page 10

There was a general feeling that it would suit the circumstances if one of the ex-Chairmen should occupy the chair for the remainder of the presidential year.

Coun. J. POLLARD said he had given the matter very careful consideration. If he became President, he would wish to have, not only the confidence of the General Council, but the confidence of the whole of the members of the Association, and for that reason alone—and he was sure he would not be misunderstood—he would not wish to occupy the chair at present.

Election of Coun. G. F. McDonald

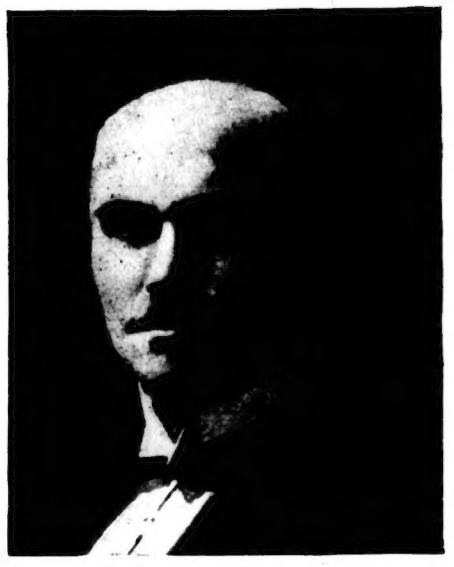
R. E. RICHARDS proposed that Coun. G. F. McDonald, the Senior Past President, should fulfil the duties of Vice-President until March next.

S. K. LEWIS seconded the proposal.

H. ELTON said the Notts. and Derby Branch had instructed him to nominate Coun. Pollard, but, having heard the various expressions of opinion, he thought he would be acting in the interest of the branch if he did not press the nomination. At the same time, he would like to say that his branch had full confidence in Coun. Pollard, and felt he would occupy the office of Vice-President excellently.

Coun. G. F. McDonald, J.P., was unanimously elected as Vice-President.

In returning thanks for his election,



Coun. G. F. McDonald who has succeeded John Harrison as vice-president of the C.E.A.

Coun. MCDONALD said the circumstances of his election were unique, through the death of their late esteemed Vice-President. He had already been President of the Association, and, therefore, he had no ambition in that direction, and his only interest was to serve the Association to the best of his ability and to help in any way he could their very competent President.

Admission of Children

The Legal, Finance and Parliamentary Committee reported having had before it the position concerning the conditions relating to the admission of children in the Cornwall County Council area and in the area of the Exeter Council.

In the former area the Cornwall County Council recently adopted the model condition that children under 16 could only be admitted to the exhibition of "A" films provided they were accompanied by a parent or bonâ-fide adult guardian.

The Devon and Cornwall Branch asked, in view of the bookings which already existed, that the operation of this condition might be suspended until the end of the year, to which application the Cornwall County Council has assented. At Exeter there was a proposal to exclude children under 16 from the exhibition of "A" films, but as the result of representations made by Major Ellis, on behalf of the Devon and Cornwall Branch, we understand that the model condition only will operate in Exeter.

The Committee congratulated the Devon and Cornwall Branch on their watchfulness and the success which has attended their efforts.

Compensation and Licensed Premises

A request had been made for legal benefit in respect of the interpretation of the expression "licensed premises" in the Landlord and Tenant Act, which provides that in the case of licensed premises the sum payable as compensation for goodwill under the section shall not include any addition to the value of the premises attributable to the fact that the premises are licensed premises.

The Legal, Finance and Parliamentary Committee is watching the decision, which will, in due course, be given by the Referee, and will consider the matter further. It is contended in these cases that a kinematograph theatre is licensed premises, and, therefore, no compensation is payable in respect of goodwill.

Political Fund's Work

The Committee annexed a full report of the objections it had raised to an unusually large number of Corporation Bills. A copy had been circulated to each Branch Secretary. Where objections had been lodged in a branch area, the Committee had asked the branch concerned to acquaint its members. In other cases branches were asked to draw attention to the work done, as it might be their turn next.

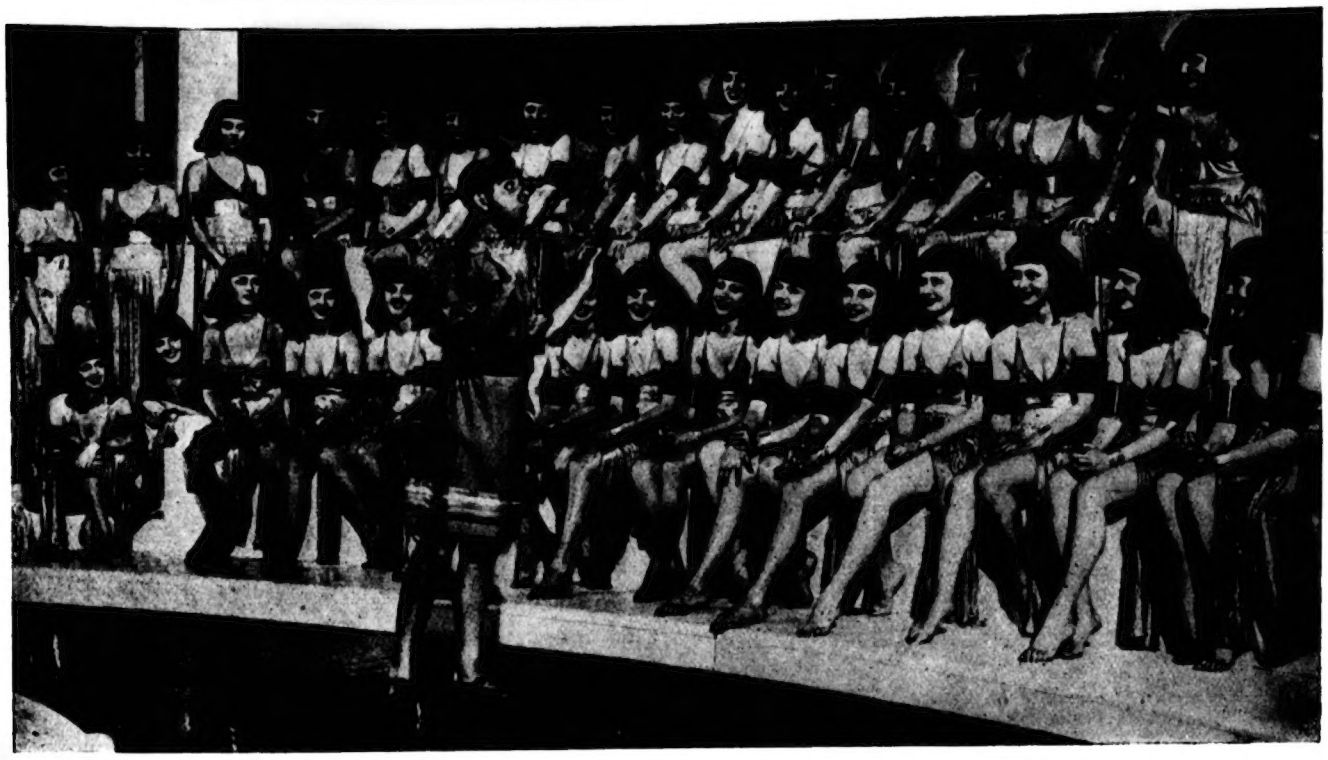
As the members would find in most cases that it was impossible, on the ground of expense, to oppose municipalities from promoting their Bills in Parliament, the value of the Political Fund should be emphasised, and members should be urged to support it.

Summer Conference, 1934

CHARLES LITTLER, Vice-Chairman of the Manchester, Branch, who was welcomed to the General Council by the President, said: I would like to bring up a matter of importance as Vice-Chairman of the Manchester Branch, and I have been asked to do so to-day. It is in connection with next year's Summer Conference. As you are all aware, it had been arranged for Blackpool, in the territory of the late Vice-President, and, in view of the fact that there will not be another Vice-President until very close on the time for the conference, my branch would like you still to hold the conference in Blackpool in order to facilitate the arrangements which have to be made in advance.

The PRESIDENT put the invitation to the meeting, and it was agreed unanimously to accept the invitation to hold the Summer Conference in 1934 at Blackpool.

Nawab Zaheerudin Khan and his Princess of Hyderabad visit the Paramount set of WHITE WOMAN, a romance of Malaysia, starring Carole Lombard



Eddie Cantor with the Goldwyn Girls in a scene from his new film, ROMAN SCANDALS (United Artists)

CIRCUITS AND INCOME-TAX RULING

C.E.A. APPEAL TO THE COMMISSIONERS

THE report of the Legal, Finance and Parliamentary Committee, presented to the General Council of the C.E.A., also referred to an income-tax matter raised in connection with a company that is engaged in the acquiring and running of kinemas.

This company has conducted a number of kinemas for the past years, and recently acquired an additional kinema. The local inspector wants to separate that kinema's accounts from the company's accounts in which they are properly included, and treat it as a new venture. As this would be a serious matter, the Committee recommends that the necessary legal benefit be extended to enable an appeal to be made to the Special Commissioners.

A Serious Matter

Major A. J. GALE said that he had had experience in a similar case, where one of his kinemas had been treated as a new venture, quite apart from the company's other theatres, for income-tax purposes. This had been taken before the Special Commissioners and the Divisional Court, but the decision had been sustained, and his firm had lost their appeal. Members would realise this was an extremely serious matter if in the case of a company it could not set off the losses of one hall against the profits of another.

T. ORMISTON said when he read the decisions in Major Gale's case he felt surprised. Having read and re-read the report, he came to the conclusion that the only justification they had was the fact that at the time of the opening of the new kinema, known as the Trocadero, the owners of that kinema had ceased actually to carry on their other business. He believed it was stated in the report that they had sold the kinema they had previously conducted two or three days before.

Major GALE said the kinemas affected were at Portsmouth, and the settlement was arranged on the day of the opening of the Trocadero, but the Board had not made much of that point. The company was going on, and head office expenses and the building of the Trocadero had been in existence 15 months prior.

Case of Portsmouth Halls

Mr. ORMISTON said that was the only ground, so far as he could see, on which the Commissioners could have based their decision. The case mentioned in the Committee's report came up before the members yesterday. The company owned a number of kinemas, and the income-tax inspector, on the basis of the case in which Major Gale was interested, wanted to bring in the accounts of their kinema as a separate business. The Committee contended that it was an extension of the existing business. He thought they would probably be successful in their contention, and, had it happened in Major Gale's case that the sale of the Portsmouth halls had taken place two days after the Trocadero had ben opened, instead of two days before, he considered the result of the case would have been different.

General Council and Carbon Ring

A RECOMMENDATION

The subject of the alleged carbon ring was discussed at the last meeting of the General Council of the C.E.A. It was reported that certain members had been making use of G.E.C. Kinarko carbons, particularly high tensity carbons, which revealed themselves to be of exceptional quality.

Members were urged to test them for themselves to see whether the improvement was general throughout the supplies. It was also pointed out that in the ring it was understood that the G.E.C. had reserved the right to supply their agents with carbons at the usual trade discount terms, and these agents were not bound by the agreement of the ring as to the amount of discount which they should pass on to the consumers.

If members were satisfied with the results that they obtained from the G.E.C. Kinarko carbons they could probably get better terms from the local retailers than they would from the ring.

The committee would be glad to hear from members the results of their experiences.

RUSSIAN KINEMAS
Ten Years Behind the Times

G. H. Barber, the popular veteran North Staffordshire exhibitor has returned from his tour of Russia.

Interviewed by the *Kine.*, he stated that the kinemas in Russia were about 10 years behind those in this country. Russian, German and American films were exhibited in the kinemas he visited. A definite percentage of each show (he stated) was devoted to propaganda films.

NORWICH HOUSES
To Go Continuous

With the start of the autumn season, both the Haymarket and Regent, Norwich, theatres have revised their routine and are running continuous programmes from 2 o'clock onwards to closing time. On Saturdays, however, each house is holding three distinct sessions. The Hippodrome, A.B.C.'s second string, follows the Regent's lead, but the Carlton still gives a distinct matinée show at 2.30 p.m., going into continuous for the evening from 6 o'clock, with three houses on Saturdays at 2.30 p.m., 6 p.m., and 8.30 p.m.

SOUTH WALES DISCUSSES PRICE-CUTTING

SPECIAL MEETING TO CONSIDER FILM RENTALS

THERE was a good attendance at the monthly meeting of the South Wales branch which was held at Cardiff on Friday last, ARCHIE JONES (Cwmcarn) presiding.

FRANK THOMAS (Newbridge) wrote tendering his resignation from the Executive Council, and this was accepted.

Discussion took place on several cases of price-cutting which had been brought to the notice of the meeting, and it was eventually decided to refer them to the General Council.

Pointed questions were asked on the subject of the film rental agitation, and after a lengthy discussion, it was decided, on the motion of R. DOONER (Maesteg), seconded by A. ATTWOOD (Newbridge) to convene a special meeting on Friday next (September 22), in order to go fully into the matter.

R. DOONER gave a detailed report of the proceedings at the last General Council meeting, which was supplemented by the Chairman and W. Berriman (Pontypridd).

An application for membership was received from H. WILLIAMS (the Capitol, Abersychan), and after consideration the application was recommended for acceptance.

"CAVALCADE"
GOES BIG IN IRELAND

"Cavalcade" has done very well indeed in Ireland. It is still running in Dublin, whilst at the Classic, Belfast, it has broken all records, notwithstanding the fact that the weather has been abnormally fine

Renting Changes

Otherwise Trade matters on the whole are rather quiet and the principal items have been the renting changes. Freddie Spiers, who was for many years with Gaumont's prior to going to Birmingham, is back again in Northern Ireland, having taken up the position of Fox's representative in succession to Dick Smith, who has been promoted to Cardiff. T. Hanlon has opened his offices on behalf of Columbia at Eden Quay, Dublin, whilst Walter M'Nally has made the following two appointments to his staff, Eric Nolan and Joe Boland.

Alleged Kinema Burglary

M. Lawler, Clonatin Road, and James Kavanagh, Garden City, were returned for trial on bail at Gorey, County Wexford, charged with breaking and entering Gorey Town Hall Cinema and stealing £11 11s

C.E.A. AND W.E. SERVICE CHARGES ISSUE

BRANCH DECISION DISCLAIMED

IT was mentioned at the last meeting of the General Council of the C.E.A. that, owing to a report in the Press, there had been a hitch in the negotiations with the Western Electric Co., Ltd., in regard to service charges, but that the matter was in the process of being straightened out. The General Council unanimously decided, on the motion of Councillor R. Hamilton-Godfrey, seconded by R. Dooner, to issue a statement to the Press.

The following statement was issued last week by W. R. Fuller, general secretary:

The General Council of the C.E.A. now holding its monthly meeting in London has instructed me officially to express the regret of the association at the fact that recent unauthorised statements made at a meeting of the Sussex branch by a member of that branch, who is also a member of the General Council, have interrupted the friendly discussions and negotiations that had been in progress between the General Council and the Western Electric Co., Ltd., with reference to maintenance charges on reproducing equipments.

The statements in question, which were given wide publicity in the Trade Press, intimated that it was the intention of at least some members of the C.E.A. to take direct action against Western Electric in the form of withholding payments.

The General Council authorises me to state that for a period of several years, during which a number of problems of considerable importance have had to be discussed, the most friendly and cordial relations have always existed between the Cinematograph Exhibitors' Association and Western Electric Co., Ltd., and it has never been the policy of the C.E.A. to attempt to deal with any problems that might arise between its members and Western Electric Co., Ltd., in any other manner than on the basis of such friendly co-operation.

The General Council deeply regrets that any incident tending to disturb these friendly relations should have taken place.

Halifax Exhibitor Gassed

Wally Stephenson, manager of the Palace Theatre, Halifax, has been found dead in his theatre. A smell of gas was noticed just prior to the first performance concluding, and investigation by a member of the staff found Mr. Stephenson dead in a store-room which was full of gas.

Fifty-eight years of age, Mr. Stephenson was a native of Birmingham, and had been associated with the entertainment world all his life. Prior to going to Halifax in 1921 he had held managerial appointments at Southampton, Bradford, Huddersfield and Burnley.

Brigg Licensee Passes

George Henry Wilson, for many years the licensee of the Electric Playhouse, Brigg, Lincolnshire, passed away on Thursday, after having been unconscious for two days.

Mr. Wilson, who had been in failing health for about nine months, was 55 years of age, and leaves a widow, two grown-up sons and a daughter. He was a native of Yorkshire, and went to Brigg many years ago to take charge of the Electric Playhouse, with which he only ceased to be connected a week or two ago. He was a popular member of the community, and will be mourned throughout the district.

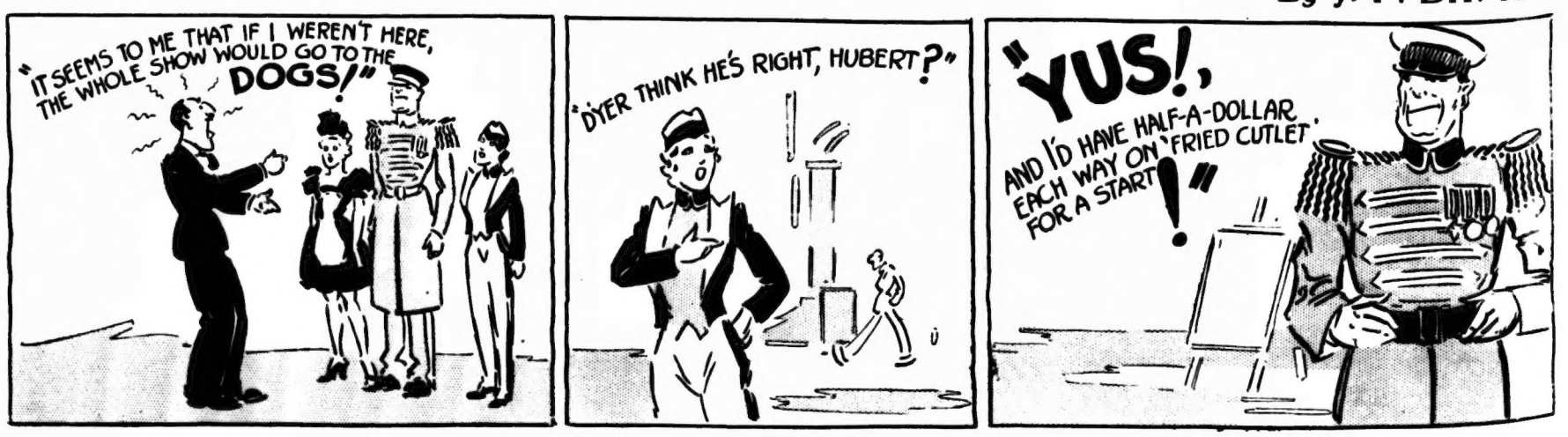
FIRE DESTROYS PORTH HALL

The Pictorium, Porth, Glam., once the largest kinema in Wales and the West of England, was completely gutted by fire.

The Pictorium, which had not been used as a kinema for several years, had seating accommodation for 4,000 people. It has lafterly been used as a dance and public hall.

The Link Theatre, Malvern, is reopening this week after a period of summer closing.

OUR USHERETTE *By J. P. DAVIS*


"IT SEEMS TO ME THAT IF I WEREN'T HERE, THE WHOLE SHOW WOULD GO TO THE DOGS!"
"DYER THINK HE'S RIGHT, HUBERT?"
"YUS!, AND I'D HAVE HALF-A-DOLLAR EACH WAY ON 'FRIED CUTLET' FOR A START!"

BUTCHER'S FILM SERVICE, LTD.,

presents:

The Drama of a Man-Hunt Across Two Continents:

WANTED!

with

Roberta Gale
Walter McGrail
Mary Carr

First of our Autumn Programme
just Trade shown with enormous success.

HICK STUART
MERNA KENNEDY
in

AND

The Romance of a Talkie Star

HER SPLENDID FOLLY

with

Theodore Von Eltz
Alexander Carr
Beryl Mercer

LILIAN BOND
in

To be presented at the
CAMBRIDGE THEATRE,
Thursday, Sept. 28th—3 p.m.

Butcher's Film Service Ltd.
175, WARDOUR STREET, LONDON, W.1.

Butcher's Empire Pictures

DISGRACED
WITH
HELEN TWELVETREES
BRUCE CABOT
ADRIENNE AMES
WILLIAM HARRIGAN · KEN MURRAY
Directed by ERLE C. KENTON
RELEASE DATE DEC. 25, 1933
She played the game of Love the modern way . . . only to learn that broken command-ments bring broken hearts!
Paramount Pictures

CRITICS HAIL NEW PARAMOUNT PICTURE

It is witty, funny, real and clever.
Daily Express

One of the finest films Hollywood has sent us for many a day.
Daily Mirror

"Three Cornered Moon" is that rare thing, the film which is definitely good and at the same time is obviously destined to rattle the shekels.
Sunday Dispatch

One of those disarmingly simple pictures that turn out to be the best of the year.
Sunday Observer

Here is a film which is bound to give pleasure and enjoyment to any type of audience.
Morning Post

A delicious comedy.
Daily Telegraph

This is entertainment.
Sunday Graphic

Paramount Pictures

Claudette COLBERT Richard ARLEN Mary BOLAND

IN

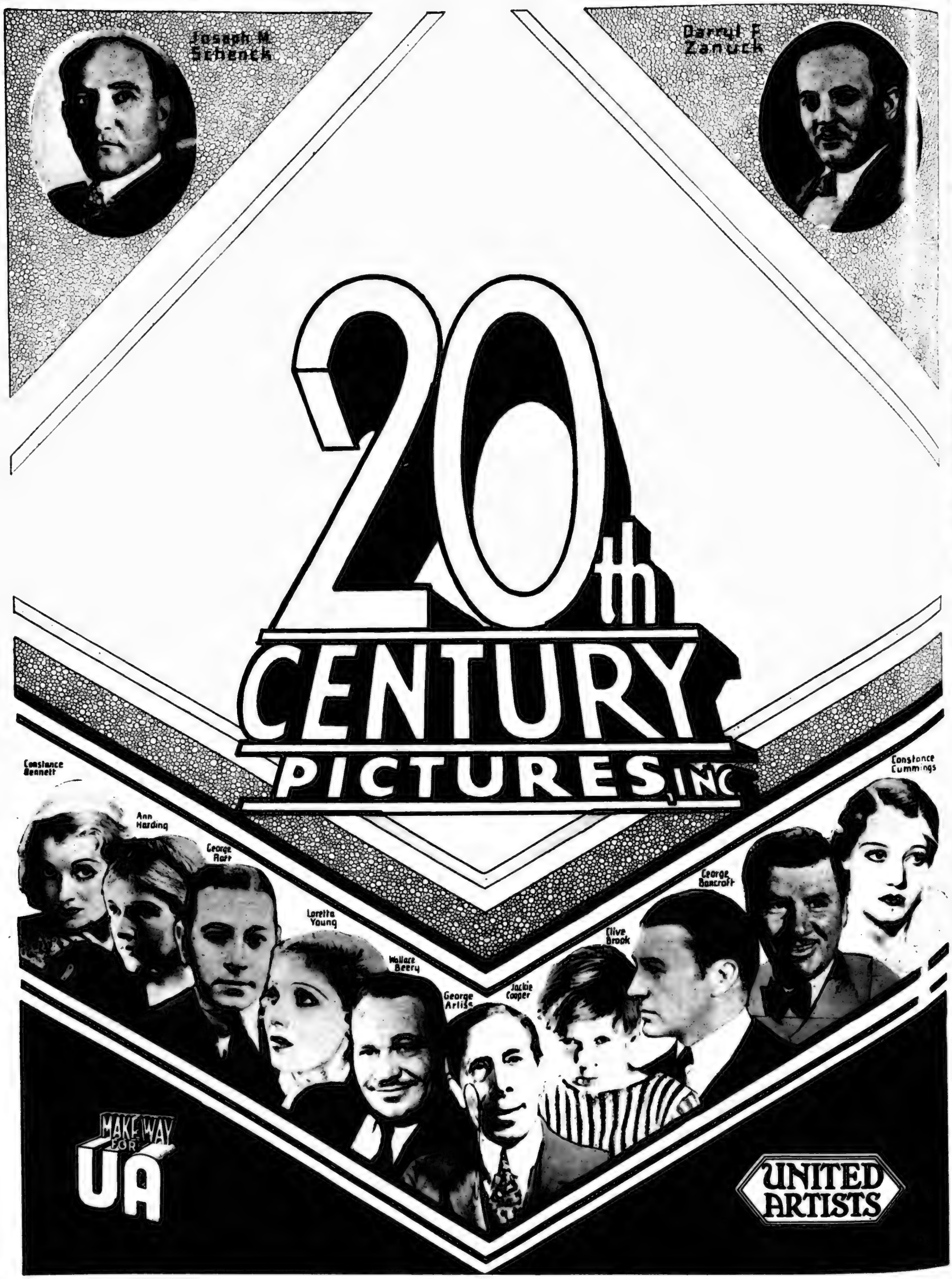
THREE CORNERED MOON

WITH WALLACE FORD, LYDA ROBERTI, TOM BROWN, JOAN MARSH
HARDIE ALBRIGHT AND WILLIAM BAKEWELL

DIRECTED BY ELLIOTT NUGENT FROM THE PLAY BY GERTRUDE TONKONOGY

A B. P. SCHULBERG PRODUCTION

WATCH FOR RELEASE DATE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Wallace Beery
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George Bancroft
Constance Cummings
MAKE WAY FOR UA
UNITED ARTISTS

G.-B. SPORTS MEETING

Trade Athletes' Big Day

PRIZES PRESENTED BY RALPH LYNN

BRILLIANT weather favoured the Gaumont-British Sports Club's Athletic Meeting and Fete, held at the Sports Grounds at Norbury on Sunday.

Gaumont-British once again met in friendly rivalry teams from the Trade. Kodak runners were in excellent form, and generally speaking were too hot for the G.-B. boys and girls, winning four events out of five, the remaining event, the men's 100 yards, being a complete win for the G.-B. lads, who occupied the first three places.

Results of the Open to the Trade events were as follows:—440 yds Ladies Relay: 1, Kodak; 2, G.-B.; 3, Radio.

1 Mile Men's Relay: 1, Kodak; 2, G.-B.; 3, Metro-Goldwyn.

100 Yards (Men): 1, C. Harvey (G.-B.); 2, J. Decombe (G.-B.); 3, S. G. Perry (G.-B.).

100 Yards (Ladies): 1, Miss Gregory (Kodak); 2, Miss Townsley (G.-B.); 3, Miss O'Connell (Kodak).

Tug of War: Kodak beat London Palladium.

Ralph Lynn, who had kindly consented to present the prizes, was in great form, and kept his appreciative audience laughing heartily, despite the fact, as he explained in his whimsical way, that he was suffering from lumbago. He was really in earnest, however, when he paid a tribute to the wonderful organisation of the G.-B. committee, whose endeavours had made the day such a complete success.

In addition to the athletic events, there were also a number of side shows, arranged and presided over by circuit and theatre managers. The Gee-Bee Follies, assisted by the Gee Bee orchestra, and a team of dancing girls, gave two performances during the evening in both cases to packed audiences. The day concluded with dancing on the lawn.

Altogether a great day, and a great entertainment for the three thousand spectators who thronged the ground.

"KINE" FOOTBALL

HIGH SCORES IN FIRST LEAGUE GAMES

The opening matches of the Kinematograph Football League, for the *Kine.* Cup, were played on Saturday, and provided startling results.

At Boreham Wood, after a rousing game, British Lion Films revealed themselves to be a fast, clever team, and they defeated the much-fancied British and Dominions Corporation by three goals to two. At half-time honours were even at 2-2, but in the second half British Lion pressed strongly, and a dazzling shot by their centre, H. R. Whatmore, gave them the match. B. and D. played scraggily, although E. Hall worked feverishly to bring cohesion into the forward line. Had it not been for a fine display in goal by W. E. Jones, the home team would have received a trouncing that on their form in this match they would have deserved.

Elstree's Half-dozen

Both Kodak and Elstree Film Laboratories were unknown quantities prior to this league being formed. Kodak know now that the men from Elstree are good. Elstree Film Labs visited Wealdstone and contented themselves with a round half-dozen goals to nil.

Kodak had much bad luck in front of goal, however, and were, in fact, not as weak as the score suggests. Hastings, in the home goal, gave an encouraging display.

Down by Nine

In the match between *The Cinema* and Rex Publicity on the latter's ground at Colindale the visitors showed that they have a useful side. Rex, whose first game as a team it was, obviously suffered from lack of experience, and were defeated by 10 goals to 1. There were one or two bright spots in the play of the home team that clearly suggests that they will improve as they achieve a balanced side. For the winners Carter scored four goals.

YORKS C.E.A. GOLF CUP

E. M. RUSH'S SUCCESS

The annual competition for the Yorkshire C.E.A. Golf Cup was held at Sand Moor Golf Club on Wednesday, September 13, 1933, when 24 competitors took part, and was decided over 36 holes by stroke play. Many members of the Trade were present and a very enjoyable day was spent.

E. M. Rush, of Leeds, won with an aggregate net score of 140, 11 strokes less than that of the runner-up, K. Mann. The winner received the cup and replica, and there were prizes for the next best five returns, these being handed over by J. Whiteley.

The following are the best returns:—

	1st Rd. Net.	2nd Rd. Net.	Aggte.
E. M. Rush (18) ...	71	69	140
K. Mann (12) ...	71	80	151
F. Sykes (20) ...	79	84	163
D. Allison (8) ...	79	85	164
J. Thomas (7) ...	79	86	165
H. Carter (11) ...	87	78	165

The prizes were given by J. F. Tidswell, A. Bailey, E. M. Rush and J. Foster.

FOX'S NEW BRITISH PICTURE

"RIGHT TO LIVE" COMPLETED

FOX announce that the title of their latest British picture, originally "K Formula," has been changed to "The Right to Live." It has just been completed at the A.T.P. Studios, Ealing.

This is a full-length feature and has been produced and directed by Albert Parker, who will be remembered for his snappy production of "After Dark."

Davy Burnaby, for the first time, plays a straight dramatic role instead of comedy. He is a scientist who invents an antidote to all poison gases.

A blackmailer obtains control of the shares of the producing company and seeks to sell the secret to the highest bidder. How those plans are defeated forms a thrilling climax.

An interesting member of the cast is Pat Paterson. Richard Bird plays opposite her. Francis Sullivan is the suave, elegant villain, whose dupe is Lawrence Anderson.

Frank Atkinson, who played many small parts in Hollywood for Fox, is also in the cast.

The story and dialogue are by Gordon Wong Wellesley, and the continuity by R. J. Davis.

The renters of the picture, Fox Films, are regarding this British offering as a very important addition to their programme, and are, in fact, arranging to hold an evening Trade show. Details have not yet been fixed, but we hear that the Cambridge Theatre is probably to be engaged for this purpose in about a fortnight.

Pat Paterson and Richard Bird in Albert Parker's picture THE RIGHT TO LIVE (Fox)

BIRMINGHAM LICENCES

RENEWALS AND TRANSFERS

Birmingham Public Entertainments Committee, on September 18, renewed the licence of the Albion Picture House, Handsworth, until the annual theatre sessions on November 2. On behalf of the owner, George Hunter, it was stated that plans for the improvement of the house had been submitted, and it was anticipated that these would meet all the requirements of the justices.

At the same meeting the committee granted the application of H. Ferrier Cornforth, manager of the Scala, for monthly Sunday afternoon exhibitions of the Birmingham Film Society, which will open its 1933-34 season on October 22.

The following transfers of kinema licences were sanctioned: Adelphi Picture House, from Arthur Dowding to Norman L. Adams; Grange Kinema, Small Heath, from William E. Smith to Arthur Dowding; New Erdington Picture House, from Charles Wm. Polser to Leonard T. Chapman; Elite Picture House, from Daniel G. Mellor to James E. Pritchard; Robin Hood Theatre, from Fredk. Wm. Simpson to Herbert P. Bisher.

"MYSTERY OF THE WAX MUSEUM"

HEREFORD'S SECOND THOUGHTS

Following the hold-up of the horror film, "The Mystery of the Wax Museum," by Hereford city magistrates, Montague Franklin, manager of the Palladium Theatre, Hereford, invited members of the magistrates' committee who deal with "A" films, to a private showing of the picture yesterday.

After seeing the film, the magistrates, who included the Deputy Mayor, W. H. Wright, and Mrs. R. M. Bentley Taylor, decided to remove the ban for week-days, but refused to allow it to be shown on Sundays. The chairman of the committee, M. C. Oatfield, stated that it was not a film for children to see, especially sensitive children, and expressed a wish that the management would make an announcement to that effect.

Jeanne de Casalis and Frederick Lloyd in MIXED DOUBLES, which Paramount is Trade showing on Tuesday

Maltese Circuit Chief in London

R. Pace Buying Product for New Season

In the island of Malta, Pace Bros. have various commercial interests. There are three of them, and Robert Pace devotes his main attention to kinemas, of which he owns ten in various parts of the island.

Robert Pace is in England now for a few weeks, securing product for his kinemas, and a *Kine.* representative who met him was able to gather some facts regarding business in the island.

"I have a circuit of ten kinemas," Mr. Pace said, "in various centres—two of them in Valetta, the capital; and the Capitol, built on the site of the Olympia, is in course of completion, and will be opened on October 23. As kinemas go in Malta, it is by way of being a super, having 650 seats, whereas its predecessor had only 200. It is in the main street in a good position, and is equipped with Western Electric.

"I am over here to secure product, Malta being supplied from London. I have secured Universal product up to 1935—Warner pictures, B.I.P., W. and F., Pathé and United Artists.

"One of the things which it is impossible not to note is improvement in British pictures—an improvement endorsed by the kinema public in Malta. Just over a year ago, to announce a British film was to ask for bad business—now, the British film is a real attraction.

"Competition is keen in Malta, and our business is greatly enhanced in winter when the ships of H.M. Navy are in harbour. I have therefore been seeing pictures for myself with a view to securing the best for my patrons. All the pictures I book play in every theatre of my circuit.

"There is no need to translate titles, as English is well understood, especially since the law made English a compulsory subject in the schools."

COLUMBIA IN THE PROVINCES

LIVERPOOL and BIRMINGHAM OFFICES

New offices at 14a, Norton Street, Liverpool, are about to be opened by Columbia Pictures Corporation, Ltd., for which company A. Barber has been appointed local manager. The building has been recently reconstructed, and contains two floors. On the ground floor will be the general offices, representatives' and manager's offices, and reception room. The first floor will house the poster and publicity department. Three large film vaults are being constructed, arrangements being made for all the local dispatch work to be done at the branch office.

The first Trade show of the company in Liverpool was held on Wednesday, September 20; this will be followed by the presentation of "King of the Wild" on Friday (September 22) and "The Wrecker" on Tuesday next (September 26). The telephone number of the Liverpool branch is North 284.

Columbia, Birmingham

H. P. Jones, who has charge of the interests of Columbia in Birmingham, will have his headquarters at 90-92, John Bright Street, at the junction of Severn Street. The premises, which are now being fitted up, will be known as Columbia House. Appointments to the staff will be announced shortly.

A special attraction at the King's Picture House, Exeter, last week, was the appearance of the Imperial Glee Singers, who sang the theme song at each performance of "Love's Old Sweet Song." Mrs. Burns, the manageress, was responsible for the feature.

EDUCATIONAL FILM BULLETIN

Monthly Issues to Give Latest Developments

THE Central Information Bureau for Educational Films proposes to issue each month to all subscribers a bulletin giving information concerning the latest development of educational kinematography in all parts of the world.

The Bureau also intends to supplement its catalogue of instructional films, issued last June, with a list of non-theatrical projectors and sound apparatus available for schools and other educational organisations.

Since its inception a year ago the Bureau has been in close touch with the Harvard Film Foundation and with the Cinema Section of the Department of Domestic and Foreign Commerce at Washington. From both of these organisations films have been imported for inspection and review. The Bureau has further been in correspondence with the Harvard Film Foundation concerning the rights of distribution throughout the British Empire of all films made by the Harvard organisation.

The International Cinema League of New York have asked for assistance in the provision of films for the teaching of modern languages in schools, while the National Federation of Music Clubs of America have submitted inquiries concerning films which deal with national music characteristic of the various countries.

Requests for films about life in English public schools and for films dealing with the British Navy have also been received from Canada.

FILM AID TO CHURCHES

SOCIETY FORMED

With the co-operation of the Rev. Thomas Tiplady, a pioneer of religious services accompanied by films, the Guilds of Light, a body formed to further this useful work, demonstrated the use of standard and sub-standard film to an audience composed of church officers and others interested in film services, at the Ideal Cinema Church, Lambeth Road, on Thursday.

The society, whose headquarters are situated at 34, Leicester Square, W.C.2, offers its subscribers advice in the selection of apparatus and films, and its purpose is to raise the standard of films and to aid the churches' work by approaching the people through the medium of the screen. Standard nature films, 16 mm. interest films, formed the basis of the specimen programme on Thursday, and the Siemens and Halske projector was also demonstrated.

Interesting talks were also given by the Rev. Thomas Tiplady and the Rev. D. O. Soper, of the Islington Central Hall, who described their work and progress with films screened to adult and juvenile audiences.

G.-B. PALACE, WALLASEY

OPENING IN NOVEMBER

Out of the ashes of the old Lyceum Kinema, Wallasey, which was destroyed by fire nearly two years ago, has sprung up a fine new building. The Gaumont Palace, as it is called, has been designed by W. E. Trent, of London, the Gaumont-British architect, and is a fine example of modern kinema architecture. The exterior is in brick with stone dressings.

Work is now proceeding inside the building, and it is expected that all the contractors will be off the site in time for opening the theatre about the middle of November.

DERBYSHIRE OPENING

Controlled by Rotherham District Empire, Ltd., the Picture House, Eckington, Derbyshire, is due to reopen on Monday, September 25, after having been entirely redecorated and reseated and equipped with new operating equipment.

Two Kalee No. 8 projectors have been installed by the Kershaw Projector Co., of Leeds, under the supervision of F. V. Steele, direct representative and technical adviser, of Kershaw's. The Picture House is now equipped with the latest type B.T.-H. talking picture apparatus.

DD

G-B-FOX DEVELOPMENTS

Distribution in the States

M. OSTRER ON RE-FINANCING SCHEME

By Our City Editor

AT the sixth annual meeting of Gaumont-British Picture Corporation on Monday, Mark Ostrer, the chairman and one of the joint managing directors, said that the company's studios at Shepherd's Bush had been actively employed on production since the opening date, and many pictures of a high international standard had already been produced. The marketing of their products overseas had developed rapidly, and they had now reached the stage where Gaumont-British productions were being exhibited in increasing numbers in the countries of the world, and particularly in the Empire, where they were being eagerly sought for.

Gaumont-British productions, he said, had raised a landmark in the history of British film production, and some of their pictures were now being distributed in the United States in conjunction with Fox Film Corporation under the joint heading of "Fox-Gaumont Productions." In these circumstances and provided there was no industrial setback, he was of the opinion that the results for the coming year would again prove satisfactory.

Referring to the recent scheme of capital re-organisation, Mr. Ostrer said that the security for the new 4½ per cent. Debenture stock included £4,273,019 5 per cent. Debenture stock of Denman Picture Houses and Provincial Cinematograph Theatres, and that in a full year interests receivable were sufficient to meet the interest on the new stock with the exception of £11,500, and that there would be a further substantial saving in sinking fund payments.

Interim Dividend Prospects

The Gaumont-British profit and loss account showed a net profit for the year, including income from investments, of £462,611, a decrease in revenue earnings of £27,690 compared with last year. After deducting various appropriations and distributions, there remained an available balance of £304,455, out of which the directors recommended a dividend of 7 per cent. upon the ordinary shares, leaving £129,455 to be carried forward, against £87,229 brought in.

In March next a more comprehensive view of the general position could be taken, and the directors then proposed to take into consideration the policy of interim dividend payments.

A.P.P.H. Dividend Prospects

One of the outstanding results still to be announced in the Gaumont group are those of the Associated Provincial Picture Houses, which is controlled by Provincial Cinematograph Theatres.

For about eight years this company has paid 10 per cent. on its ordinary capital, and on account of the year now concluded has maintained the interim dividend at 4 per cent. Assuming the final to be again 6 per cent., the shares at 24s. give a yield of 8½ per cent., which in my mind is attractive.

North of England Cinemas

North of England Cinemas have announced a net profit for the year to March 31 last of £14,183, compared with £11,313 for the previous year. The sum of £4,212 is brought in, compared with £10,879 last time, and after paying preference dividend amounting to £14,980, a balance of £3,415 goes forward to the current year.

Eastman Kodak

The earnings statement of the Eastman Kodak Company for the 24 weeks ended June 17 last shows a profit, before depreciation and tax, of $7,832,752, against $7,122,239 for the corresponding period a year ago.

Depreciation takes $2,711,739, compared with $2,667,332, while U.S. and foreign taxes absorb $772,389, against $723,292, leaving the net profit of $3,348,624, in comparison with $3,731,615.

It is stated that the increase in profit is mainly due to economies in operation and improvement in the results of foreign subsidiaries attributable in large part to appreciation of foreign currency in relation to the dollar.

Pathé Exchange Loss

Pathé Exchange Inc. reports a net loss of $36,424 for 13 weeks to July 1 last, against a loss of $33,882 for the corresponding period in 1932. For the half-year to July 1 the total net loss is $54,273, against a net profit of $2,146.

Canterbury 10 Per Cent. Dividend

The twentieth annual general meeting of the St. George's (Canterbury) Theatre Co., Ltd., on Wednesday was presided over by the chairman, F. W. Martin, other directors present being S. M. Burton, A. B. Deakin and C. E. Kingsford. The Chairman pointed out that the receipts showed a decrease, but this was counterbalanced by a big decrease in the cost of film hire. Another item on which a saving had been effected was salaries, etc.

Assets of the Company

In considering the assets of the company, it was gratifying to note that the Kent Films Motor Transport Co., Ltd., continued to thrive and prosper and had recently issued a bonus share for every £1 share. Accordingly this company now stands credited with 400 shares. Next year the cost of the RCA Photophone equipment will have been fully discharged and the set will be the property of the company. "On the whole," concluded Mr. Martin, "I think you have cause to congratulate yourselves on the position this company is in."

The Accounts

The accounts and balance-sheet showed that the maintenance expenses amounted to £8,663 5s. 4d., which included entertainment tax £1,570 12s. 7d., leaving a profit of £1,299 6s. 4d. to carry to the profit and loss account. That, added to the balance, etc., from the last account, made a total of £5,018 3s. 5d. Having paid the dividend and directors' fees for the year ended April 5, 1933, there remained a sum of £4,084 8s. 5d. at the credit of profit and loss account. That amount, subject to directors' fees for the past year and income-tax liability for the three months April to June, would be available for distribution, and the directors recommended a dividend of 10 per cent. (less income-tax) for the year. That absorbed £375, leaving £3,709 8s. 5d. to meet the income-tax liability for April, May and June, the directors' fees, the amount (if any) to be placed to reserve, and the amount to carry forward.

Congratulations

John H. Willis (secretary), the retiring director, was re-elected, and a sum of £140 was voted to the directors for the year ending June 30, 1933.

Mr. Kingsford proposed a vote of thanks to the chairman, and Mr. Parker, seconding, said that although the income from admission had fallen something like £2,000, they saw the balance in the profit and loss account gradually increasing. That year it had increased by nearly £400. They had reason to congratulate themselves, not only on the splendid balance-sheet, but on the fact that they had a chairman who was very capable of looking after their interests.

The Share Market

In spite of the interest aroused by the Gaumont-British group annual reports, there has not been a great increase in the amount of activity in the kinema share market this week. However, the results so far disclosed have, in the words of Mr. Mark Ostrer, at the Gaumont meeting, been "not unsatisfactory," and the tone of the market remains quite cheerful.

NEW PRIVATE COMPANIES.

Regal (Southampton), Ltd.—Registered September 15. Capital, £30,000 in 25,000 7 per cent. cumulative preference shares of £1 each, and 100,000 ordinary shares of 1s. each. Objects: To acquire the Alexandra Picture House and Scullard's Hotel, Above Bar, Southampton, and to adopt an agreement with Francis J. Pepper. Solicitors: Amery, Parkes and Co., 1, Arundel Street, W.C.2.

Radius Films, Ltd.—Registered September 9. Capital, £100 in £1 shares. Amusement proprietors and managers, film producers, etc. The subscribers are:—Julius Haimann, 11, Weymouth Court, Weymouth Street, W.1, film producer, and J. H. McDonald, 14, Hedden Street, Regent Street, W.1, incorporated accountant. Secretary: G. W. A. Gray, 12, Octavia Street, Battersea. Solicitors: Sanders and Co., 149-151, Regent Street, W.1.

United Film Productions, Ltd.—Registered September 13. Capital, £500 in £1 shares. Producers of films and plays, etc. The directors are:—Maurice Nathan, 82, Chatsworth Road, Brondesbury, N.W.2, kinema proprietor, and Edward B. Morley, 68, Aldersgate Street, E.C.1, C.A. Registered office: 68, Aldersgate Street, E.C.1.

Shirley Cinema Co., Ltd.—Registered September 12. Capital, £500 in £1 shares. The directors are:—Alfred Botterill, "Stoneypiece," Easton Road, Bozeat, near Wellingborough; Edward A. Partridge, London Road, Bozeat, near Wellingborough.

Broadway Entertainments (Liverpool), Ltd.—Registered September 11. Capital, £200 in £1 shares. Kinema and theatre proprietors and managers. The directors are:—Eirwyn Jones (managing director) and Hugh Jones, both of 1, Willow Avenue, Widnes, Lancs. Solicitor: Chas. A. Muirhead, 115a, Dale Street, Liverpool. Registered office: 27, Islington, Liverpool.

W. A. Picture Productions, Ltd.—Registered September 11. Capital, £100 in £1 shares. Producers and renters of films. Solicitors: Stanley Jarrett and Co., 17, Shaftesbury Avenue, W.1.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Rusholme Theatre, Ltd.—W. P. Masterson, of Bank of England Chambers, Manchester, ceased to act as receiver and manager on September 6, 1933.

Hippodrome (Blyth), Ltd.—R. H. Edwards, of 26, Mosley Street, Newcastle-on-Tyne, ceased to act as receiver on September 6, 1933.

BANKRUPTCIES

Louis Herbert Wells, 6, The Grove, Hunstanton, Norfolk, lately at 20, Seagate Road, Hunstanton, film exhibitor.

At the public examination on September 14, at King's Lynn, the statement of affairs showed liabilities of £557 10s. and no assets. Debtor commenced business on his own account in 1922 by showing films in the villages of the district by means of a travelling van. He did very well for a time, and was able to save £500. He then purchased some property at Hunstanton for £1,000, the bank advancing £500. The property was next to a chapel, however, and three applications for a kinema licence were refused. Debtor then continued showing films in the villages. His takings averaged £20 per week in the summer and £60 weekly in the winter. The property at Hunstanton was eventually sold for £775, and debtor never recovered from that loss.

When the talkies displaced the silent films, however, the takings declined, and to meet the competition he fixed up a portable talking apparatus himself. In January last he tried to replace that by buying a new motor-van and talking apparatus on hire-purchase terms, but found he could not keep up the instalments and the owners retook possession. Debtor had also had to pay the Board of Trade £21 for not exhibiting the proper quota of British films. The drawings had amounted to about 30s. weekly. The examination was adjourned for closing.

British Entertainments, Ltd., Berners House, 47-48, Berners Street, London, W.

Under the compulsory liquidation of this company, the following particulars have been issued by the Official Receiver:—

The statement of affairs shows liabilities £2,929, assets £350, and as regards the shareholders a total deficit of £3,029. The company was registered in May, 1932, with a nominal capital of £600, to acquire a lease of a kinema at Mare Street, Hackney, which, however, the lessors refused to assign or to accept the company as tenant.

The first and only directors of the company were Norman Secretan, Julian Lawrence Graydon, and Farndon.

The failure of the company is attributed by Graydon primarily to lack of capital and also to excessive competition in the immediate neighbourhood. In the opinion of the Official Receiver, the company's affairs have been mismanaged throughout, in that from its inception the company was unable to carry out the object for which it was formed—viz., to obtain a lease of the theatre. It is also clear that no adequate provision was made for working capital. Furthermore, the company's books are in a chaotic condition and there is no clear record as to the manner in which its finances have been dealt with.

The liquidation is in the hands of the Official Receiver.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	2 10½	2 10½	—
" " 7½% Pref.	16/-	15/-	—1/-
A.P.P.H. Ord.	24/-	24 1½	+ 1½
Assoc. Talk. Pic. Ord. 5/-	- 4½*	- 4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/-	1 8½	+ 8½
Baird Televis. Defd. Ord. 5/-	1 6	1 8½	+ 2½
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4 1½	4 1½	—
" & Dom. Defd. 1/-	- 4½	- 3	— 1½
" " Prefd. Ord.	3 1½	3 3	+ 1½
" In. Films (Props.) 10/- Ord.	- 4½	- 4½	—
" Inter Pic. 5/- Ord.	3 4½	3 7½	+ 3
" " " 8% Pref.	18 9	19/-	+ 3
" Lion Pref. Ord.	3/-	3 0	—
" " Def. 4d.	- 3*	- 3	—
Denman P.H. 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	9 4½	9 10½	+ 6
Gaumont-British Ord. 10/-	13 10½	14/-	+ 1½
" " " "A" Ord.	6 3	6 3	—
" " " 5½% new Pref.	19/-	19 1½	+ 1½
" " Converted Pref.	19/-	18 7½	— 4½
" " 4½% New Debs.	£94½	£95	+ ½
General Thea. Pref.	11 9	9/-	— 2 9
" " 6½% 1st Mort. Deb.	£97½	£93	— £4½
Ldn & South Super Cin. 2/- Ord.	- 3	- 3	—
Mdme Tussauds 1/- Def.	3/-	2 10½	— 1½
" " £1 Cum. Pref. Ord.	26/-	26 3	+ 3
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Mos.' Empires £1 Ord.	13 3	13 6	+ 3
" " £1 Cum. Pref.	13 1½	13 1½	—
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£64½	£64½	—
P.C.T. Ord. 10/-	18 9	19 10½	+ 1 1½
" 7½% Pts. Pf. Ord.	22 6	22 9	—
" Cum "A" Pref. £1	25/-	25/-	—
" " "B"	24 9	24 9	—
" Const. 7% Pref.	23 3	23 3	—
Stoll P.T. Corp.	3 3	3 3	—
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
" " 7% 1st Mort. Deb.	£52	£52	—

£1 Shares unless otherwise stated. * Nominal.

MEN AND MOVEMENTS

Manager for New Mitcham Super—C. H. Hadfield's Hulme Appointment —S. Levy A.B.F.D. Liverpool Manager—A. H. Rockett's New Post.

A. Silvester Miles, who has been managing the Lyric Cinema, Wandsworth, has been appointed to the management of the Majestic, Mitcham, which is due to open on October 6. Mr. Miles, who has both London and provincial experience in the entertainment world, was formerly with the Gaumont-British Corporation in charge of houses in London, Burslem, and the Villa Cross Picture House, Birmingham. In his managements he has demonstrated to the full his flare for exploitation, and has during his service with the G.-B. company been the winner of a number of their exploitation certificates, besides appearing in the exploitation pages of the *Kine*.

A. S. MILES

Charles Harrison, who is in charge of the new kinema, the Carlton, at Westbury-on-Tryn, Bristol, comes from the North Bristol Baths, where for the last four seasons he has run the kinema during the winter months for George Allen. At the Carlton Mr. Harrison has an up-to-date house, replete with every modern improvement, and with his abilities should soon build up a good connection.

W. J. Key, of the Pavilion, Cardiff, has been appointed manager of the Palace Theatre, Birmingham. He was formerly at Merthyr, Llanelly, and Aberdare. He is a big believer in advertising, and during his managership of the Pavilion has put over many effective stunts. Upon leaving the Pavilion he was the recipient of a coffee service and silver cigarette casket, contributed by the staff of the kinema and friends. His successor at the Pavilion will be Wilfred Briggs, who was associated with repertory at the New Theatre Cardiff, for some years.

C. H. Hadfield, until recently manager of the Lido Cinema, Burnage, Manchester, has been appointed manager of the Junction Cinema, Hulme, and advertising manager of the Hulme Hippodrome, Manchester, two adjoining theatres now under the control of J. Lever. They were former Broadhead theatres. Mr. Hadfield once again joins association with George Barrasford, who is general manager of both the Junction and Hulme Hippodrome. They were formerly together at the Piccadilly Cinema, Manchester, and Manchester Hippodrome.

C. H. HADFIELD

A. Maunder, who has relinquished the management of the Oldfield Kinema, Oldfield Park, Bath, which has recently changed hands, has been in charge of the house for the last five years, during which time he has carried out many improvements, including the laying-out of tennis courts adjoining the kinema for the use of patrons during the summer months. Mr. Maunder has had a long experience of the kinema business, having spent about 15 years in management. He came to Bath from London, where he had charge of several well-known kinemas at different periods. We understand that Mr. Maunder is still remaining in the business, and is at present looking out for a suitable opening.

J. Burnham, who has been associated with the Industry for some time, has been appointed operator-manager of the Picture House, Eckington, near Sheffield, which was reopened on Monday. "Alfie" Steeples, managing director, is to give active supervision.

Cecil Hedge, managing director and joint proprietor of the Empire Cinema, at Neath, will be before the electorate at Neath in November for a seat on the local borough council. His return is looked for with confidence, for he is a mover in every local welfare proceeding.

George Cowan, recently with Universal Liverpool, has been appointed sales representative in the four Northern counties for Sterling Film Co., Ltd., with offices at 11, Bath Lane, Newcastle-on-Tyne. Mr. Cowan recently returned from Los Angeles, where he was for some time connected with the renting side of the film business.

Mrs. Cowley, of the Dinnington Picture Palace, near Rotherham, appeared in a new rôle on Saturday. She was acting as one of the judges in a big Sheffield hospital gala.

Julian Henry Baker has been appointed manager of the Queen's Cinema, Ellesmere Port.

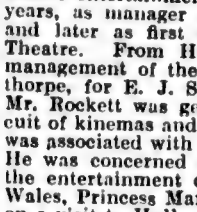
L. H. Sandiford has been appointed assistant manager at the Metropole Theatre, Birmingham. A native of London, Mr. Sandiford comes to Birmingham to take his first appointment in the Trade.

Stuart Levy has been appointed Liverpool manager for Associated British Film Distributors, who have just acquired offices at 50, Lime Street, Liverpool. These premises are centrally situated and are in close proximity to the principal Trade show theatres. For the last two years Mr. Levy has been attached to the Liverpool branch of Radio Pictures, Ltd., as traveller. Before that he was North Wales representative for Ideal Films, Ltd. Mr. Levy has had experience on the exhibiting side of the business, having been assistant manager and subsequently general manager of the Futurist Picture House, Liverpool.

J. Wood Burns has succeeded **L. V. Walshaw** as manager of the Beacon Kinema, Smethwick, near Birmingham.

Joe Caverson returns to Sheffield to take over the South Yorkshire representation of Columbia. Like his brother, Syd Caverson, United Artists' representative, "Joe" is very popular in the Sheffield district, and his return to his old territory will be generally welcome.

Wilfred Briggs, manager of the Palace Theatre, Bordesley, Birmingham, is leaving the district at the week-end, having been appointed to the management of the Pavilion Cinema, Cardiff, where he succeeds **J. W. Key.** Prior to taking charge at the Palace Theatre, Mr. Briggs was manager of the Metropole Cinema, Snow Hill, Birmingham, being previously manager of the Swindon Empire for Swindon Entertainments, Ltd., an associate company of Standard Cinemas, Ltd. A native of Liverpool, he first entered the theatrical profession as a student of the Liverpool Repertory Theatre, and has played in over 70 different stage productions including the popular "Ghost Train" and "White Cargo." Mr. Briggs has a claim to distinction other than his associations with the entertainment world for he holds an air pilot's certificate. During his charge at the Palace Theatre, Bordesley, Birmingham, he has inaugurated a system of children's birthday greetings. All the youngsters who attend the kiddies' Saturday matinee have been interviewed and their birthdays tabulated in a diary, and when their birthday arrives they receive a special card from the theatre with the manager's greetings.



W. BRIGGS

Hubert S. Clark is to manage the New Regal, East Ham, which opened on Monday under the control of Victor Sheridan. Mr. Clark has been associated with the house for many years past, and was formerly at the Palace, Walthamstow, E. This is his first experience of kinema management, but he has had a long association with the legitimate theatre.

Albert H. Rockett, who is well known for his long associations in the Trade, both on the renting as well as the exhibiting side of the business, has been appointed manager of the new Olton Kinema on the outskirts of Birmingham, which is scheduled to open some time in October. Mr. Rockett has for the past twelve months or so been in charge of the Victoria Cinema, Aston Cross, Birmingham, to which he came from the London area. He is also well known in Hull, where he was associated with the town's entertainments for a period of eight years, as manager of the Central Theatre, and later as first manager of the Cecil Theatre. From Hull he took over the management of the Pavilion theatre, Scunthorpe, for E. J. Spikings. At one period Mr. Rockett was general manager of a circuit of kinemas and theatres in London, and was associated with the Drury Lane Theatre. He was concerned in the arrangements for the entertainment of H.R.H. the Prince of Wales, Princess Mary, and other notabilities on a visit to Hull, and in the Metropole he had the honour of arranging command performances and private shows for a number of the crowned heads of Europe.

A. H. ROCKETT

George Snazelle, who has been looking after A.B.F.D.'s interests in the Midlands, with headquarters at 65, New Street, Birmingham, has taken over the sales control for this company on the South Coast area.

Eldon Firmstone, of Wordley (Staffs), an accomplished musician, whose admiration of the kinema organ was so great as to lead him to have a Christie organ installed in his home, is to tour the kinemas of the world. Under the management of Anthony Byrd, he will play at various kinemas in England, proceeding thence to U.S.A. His first appearance will be at the Majestic, Cradley Heath, this week.

Ronald Barnett has been appointed sales representative at the Universal Manchester branch in place of Jack Cohen, who has left the company.

New Films at a Glance

Title and Renter.	B.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Before Dawn ... (Radio)—American.	61 min. (A)	Stuart Erwin ... Warner Oland,	Edgar Wallace mystery thriller of hidden booty in a lonely mansion. Good characterisation and effective eerie atmosphere.	Useful supporting feature for the masses. Unsuitable for children.
Doctor Bull ... ... (Fox)—American.	78 min. (U)	Will Rogers, ... Vera Allen.	Simple comedy drama, a quiet commentary on small town life made entertaining through the wise and inimitable drolleries of Will Rogers.	Average programme booking. Particularly suitable forfamily halls and juveniles.
Double Harness ... (Radio)—American.	70 min. (A)	Ann Harding, ... William Powell, Reginald Owen.	Original marital drama, clever, polished, provocative and popular entertainment, brilliantly handled by box office stars. Outstanding direction, devastating detail, and superb technique.	Excellent entertainment for all classes. A little too sophisticated for juveniles.
Easy Millions ... (Pathé)—American.	56 min. (U)	Skeets Gallagher ... Merna Kennedy,	Farcical comedy which turns on a new and bright theme. Tireless team work, resourceful direction, and adequate presentation.	Useful supporting feature. Safe for children.
Evidence in Camera ... (Radio)—American.	61 min. (A)	William Gargan, ... Frances Dee.	Thrilling episodes in the life of a newsreel cameraman, with a strong thread of romance. Good action and authentic backgrounds.	Good two-feature booking for popular programmes. Hardly suitable for children.
*Fire Raisers, The ... (W. & F.)—British.	77 min. (A)	Leslie Banks, ... Anne Grey, Carol Goodner.	Hearty melodrama, with a topical subject. Story obvious, and dialogue weak, but characterisation sound, atmosphere good, and fire thrills spectacular.	Adequate popular entertainment. Hardly suitable but safe for children.
Flying Circus, The ... (Radio)—American.	60 min. (A)	Eric Linden ... ... Arline Judge,	Conventional triangle drama with thrilling and spectacular flying thrills. Good characterisation, crisp humour, and realistic treatment.	Good popular entertainment.
*Going Gay ... ... (Sterling)—British.	73 min. (U)	Magda Schneider ... Arthur Riscoe, Naunton Wayne.	Light comedy, with music, happy, care free, sentimental fooling, treated from a novel angle. Delightful team work by talented cast, refreshing atmosphere and good music.	Capital light entertainment with a universal and juvenile appeal.
*Home, Sweet Home (Radio)—British.	73 min. (A)	John Stuart, ... Marie Ney, Richard Cooper.	Emotional drama, the artificial story of which is given some popular appeal through the sincerity of the acting and breadth of treatment. Strong cast, and box office title.	Moderate dramatic booking for the masses, with obvious exploitation angles. Unsuitable for children.
*Just Smith ... ... (W. & F.)—British.	76 min. (A)	Tom Walls, ... Carol Goodner, Hartley Powell.	Satirical society comedy, with a crime motif. The Lonsdale play picturised and popularised and put over to appeal to Walls' fans. Adequate support and production qualities.	Very good general booking with ready made public in popularity of star. Hardly suitable for children.
Lady for a Day ... (Columbia)—American.	93 min. (U)	May Robson, ... Warren William, Guy Kibbee.	Dramatic fantasy, a magnificent piece of make believe, brilliantly conceived. Characterisation excellent, human interest compelling, and humour rich.	Excellent box-office attraction, universal in its appeal.
Last Trail, The ... (Fox)—American.	60 min. (U)	George O'Brien, ... Claire Trevor, El Brendel.	Vigorous Zane Grey Western with a lively gangster element. Capital team work, fast action, and exhilarating thrills.	Rousing supporting fare for the masses and juveniles.
Mixed Marriage Ties ... ... American.	72 min. (A)	Richard Dix ... ... Elizabeth Allan, Doris Kenyon.	Irresponsible bachelor and two charming women. Slight plot admirably put over and very well acted. Attractively staged.	Very good general booking. Not for children.
Three-Cornered Moon ... American.	75 min. (U)	Claudette Colbert, ... Richard Arlen, Mary Boland.	Domestic comedy, a clever human, and penetrating study of middle-class life. Topical story, and understanding treatment.	Delightful entertainment for all classes. Suitable for children.
... ... (W.D.).—British.	66 min. (A)	Anna May Wong ... Henry Victor, Victor Garland.	Colourful oriental drama, thin in story values, but realistic in presentation. Fascinating performance by star, popular romantic interest, and vigorous by-play. Support weak.	Moderate programme booking for other than high-class halls. Unsuitable for children.
Wanted ... ... (Butcher)—American.	62 min. (U)	Nick Stuart, ... Merna Kennedy, Walter McGrail.	Unpretentious drama, which escapes into new, exciting and entertaining territory. Good characterisation, adequate movement and resourceful treatment.	Adequate two-feature programme proposition for popular halls. Harmless for children.

A British Picture

REVIEWS FOR SHOWMEN

Doctor Bull

Fox. American. (U). Directed by John Ford. Featuring Will Rogers, Vera Allen and Marion Nixon. 7,140 feet. Release date not fixed.

COMEDY-DRAMA, a quiet, unhurried commentary on small-town life which mainly depends for its homely entertainment on excellent characterisation. Although the threads of the simple story are very leisurely spun, the film, thanks to a droll performance by Will Rogers, maintains a steady interest, leads to intriguing situations, and provides refreshing diversion, admirably suited to the requirements of the average two-feature programme.

Story.—Dr. Bull, a shrewd but easy-going practitioner, is the subject of malicious gossip concerning his innocent friendship with Janet Cardmaker, a widow. When an epidemic of typhoid breaks out his enemies are quick to condemn him for negligence, but his miraculous cure of Joe Tupping, paralytic husband of the charming post-office telephone girl, enables him to recapture public sentiment, and he follows up his victory by marrying Janet.

Acting.—Will Rogers draws delightful character as Dr. Bull and ambles through the picture, holding it together with his shrewd observation and quaint humour. Vera Allen good as the mature and understanding Janet, and Marion Nixon, Howard Lally, Berton Churchill, Louise Dresser and Rochelle Hudson complete the interesting and entertaining small-town portrait gallery.

Production.—Although the story is slight, it succeeds in providing an adequate vehicle for reflecting the jealousy, gossip, scandal and spite which exist in the average small town, and the excellent characterisation makes the penetrating observation entertaining. The star's quiet methods also fit the mood of the play.

Settings and Photography.—All the important phases of small-town life are mirrored in faithful detail, the atmosphere is perfect, and lighting and photography are first rate.

Points of Appeal.—Charming freshness of the story, lovely sentiment, clever performance by star, droll humour, delightful atmosphere.

Going Gay

Sterling. British (U). Directed by Carmine Gallone. Featuring Magda Schneider, Arthur Riscoe and Naunton Wayne. 7,057 feet. Release date not fixed.

A HAPPY, carefree piece of sentimental fooling, with occasional musical accompaniment, which ignores such considered essentials as a strong story and brisk continuity, yet nevertheless succeeds in providing delightful diversion. The three resourceful stars have an intimate, kindly, disarming way with them which promotes pretty sentiment and clean fun, and the novel treatment has gentle spontaneity.

The staging, too, is gay and contributes to refreshing atmosphere, and the musical score is effectively culled from well-established operatic numbers. Altogether capital light diversion with a wide appeal, confidently addressed to young and old alike.

Story.—Jack and Jim, firm friends, visit Vienna and are captivated by the charming and modest Grete. When they learn that her parents are in need of money they promptly become boarders in her home.

They fall in love with her, and each discover that she has talent. Jack secretly has her trained as a dancer, and Jim employs subterfuge to bring her voice to the notice of a professor. Between the two she wins fame in opera, but to spare rather than subject her to the embarrassment of selecting the one she loves.

Acting.—Magda Schneider is the winning and talented girl and plays her part with conviction and irresistible charm. Arthur Riscoe is a resourceful comedian as Jack, and Naunton Wayne, original in his methods, makes a delightful foil as Jim. These two are a discovery, and know how to make the most of a gag and an original situation.

The supporting honours are shared by Ruth Maitland, Victor Fairley, Wilfred Noy and Grete Natzler.

Production.—Although this comedy good-heartedly ignores some of the canons of established light entertainment, it has an easy, friendly way with it that more than atones for the homely, sketchy story. Neat gags quietly drift into the original development, giving it necessary impetus, and humour and sentiment blend in the happiest proportions.

The spontaneity and naturalness of the principal players, who furnish an irresistible team, bring piquancy and tender pathos to the situations, and the producer handles his delicate material in clever fashion, never neglecting the power of modest spectacle and music.

Settings and Photography.—The Viennese atmosphere has all the appearance of authenticity, the night-club sequences are gay, the domestic backgrounds are homely, and good use is made of the exteriors. The music and camera work in smooth co-ordination, resulting in easy, if not exciting, rhythm.

Points of Appeal.—Light, appealing and amusing story, novel treatment, delightful team work by attractive and resourceful stars, refreshing atmosphere, and bright, spontaneous detail.

Home, Sweet Home

Radio. British (A). Directed by George A. Cooper. Featuring John Stuart, Marie Ney and Richard Cooper. 6,562 feet. Release date not fixed.

EMOTIONAL drama, a practical tale of human frailty, accompanied by generous by-play, which covers the whole gamut in its leisurely journey to the inevitable happy climax. The sentiments are rather forced, and unnecessary directorial acrobatics tend to prolong the development without emphasising the purpose and moral of the plot. Moderate dramatic booking for the masses, the strong selling angles of which are the box-office title and strong cast.

Story.—Dicky Pelham, a mining engineer, learns on the day of his departure, on leave to England, that his wife, Constance, is about to go off with John Falkirk. By the time he reaches home Constance has changed her mind and has set off to inform Falkirk, who is waiting for her in an hotel in Dover. She is involved in a motor smash and taken to the hotel unconscious. Dicky pursues her, knocks Falkirk down, and accidentally kills him. On her recovery, Constance realises that she can only save Dicky from a heavy sentence for manslaughter by admitting to misconduct, and makes the sacrifice. By chance Pelham learns the truth shortly after his release, and the story ends happily.

Acting.—John Stuart acts with sincerity and strength as the unhappy Pelham and helps to bring human interest to the artificial theme. Marie Ney, too, has her moments as Constance and wins a little sympathy, but is poorly served by the camera. Richard Cooper and Sidney Fairbrother contribute two effective comedy studies, and Cyril Raymond, Eliot Makeham, Felix Aylmer and Barbara Everest complete the strong cast.

Production.—The director, George A. Cooper, employs every known modern device, such as spoken thoughts, montage and symbolism to heighten the emotional appeal of the story, but its transparent artifice makes his task difficult. Still, if the credibility of the theme is open to doubt, there remains much to entertain, interest and move the masses in the sincerity of the acting and the breadth of the treatment. It is these fundamentals that compensate for naïvette of the drama and, together with its title and cast, make it worthy of the attention of the industrial showman.

Settings and Photography.—South American sequences, dignified English interiors, an interesting court scene, and good exteriors promote adequate atmosphere and give scope to the play, while lighting and photography are excellent.

Points of Appeal.—Title, feminine appeal, human interest, moving sentiment, good cast, and wide treatment.

The Flying Circus

Radio. American (A). Directed by Richard Birdwell. Featuring Eric Linden, Arline Judge and Ralph Bellamy. 5,584 feet. Released January 8, 1934.

TRIANGLE drama, with a popular emotional story, played against all the thrills of the flying field. The development does not entirely escape the obvious, but the spectacular presentation keeps the audience on the qui vive, and the climax is terrific. Good popular entertainment, a safe two-feature-programme proposition for most halls.

Story.—Bud Murray, a young aviator, joins his brother Ace, member of an aerial circus, run by Speed Hardy. Bud partners Ann, wife of the taciturn Speed, in a parachute stunt, and their intimacy soon ripens into love. When Speed eventually learns the truth he plans to kill Bud and make his death appear accidental, but Ace learns of his intentions and saves Bud at the cost of his own life. Speed is also killed, leaving Ann and Bud free to marry.

Acting.—Arline Judge plays Ann, and Eric Linden Bud, but, good as their performances are, they both suffer from the handicap of far from musical speaking voices. Ralph Bellamy is impressive as Speed, Bruce Cabot is quiet and effective as Ace, and Cliff Edwards makes the most of the only comedy rôle.

Production.—The development is orthodox; the principal characters do not succeed in winning a full measure of sympathy, but in spite of this the story soon develops grip and never relinquishes its hold until the brilliantly executed spectacular climax is reached.

The emotional situations are handled with restraint, and the fruity humour provides excellent contrast. The presentation, guided by Merian C. Cooper, is vividly realistic.

Settings and Photography.—The aerial stunts, which include parachute descents, trick flying, and a collision in mid air between two 'planes, are superbly executed, and lighting and photography are excellent.

Points of Appeal.—Emotional and exciting story, powerful characterisation by supporting players, realistic atmosphere, and thrilling aerial spectacle.

The Last Trail

Fox. American (U). Directed by James Tinling. Featuring George O'Brien, Claire Trevor and El Brendel. 5,550 feet. Release date not fixed.

VIGOROUS gangster drama, with a Western background, adapted from a story by Zane Grey. The hectic development is spiced with sex, there is popular humour to afford essential relief, and Fairbanksian fireworks to bring the lively entertainment to an exhilarating conclusion. Rousing supporting fare for the masses.

Story.—Tom Daley, a carefree young Westerner, returns to his home town after an absence of many years, and learns that his uncle, owner of a big ranch, has meanwhile met with accidental death. When he visits the ranch he finds that gangsters are in charge and that one of them is impersonating him in order to secure the ranch, his inheritance. By posing as an outlaw he gains their confidence and, after many exciting experiences, puts them where they belong, takes possession of the ranch, and finds romance.

Acting.—George O'Brien gives full play to his athletic prowess as Tom and makes a first-class hero. El Brendel's quaint comedy furnishes the humorous relief, Claire Trevor is a most attractive heroine, and J. Carroll Naish and George Reed represent a wicked bunch of villains.

Production.—The gangster theme assumes new interest and characteristics by being set in a Western atmosphere, and the vigour of the development keeps the excitement at concert pitch.

Settings and Photography.—The Western interiors are up to date, and the exteriors picturesque.

Points of Appeal.—Exciting story, speedy development, lively stunts, pleasing romance, and refreshing atmosphere.

(Reviews continued on page 18)

THERE WILL BE A FULL MOON
ON TUESDAY OCTOBER 3 AT 5.7 P.M.

THERE WILL BE A FULL HOUSE

AT THE

CAMBRIDGE THEATRE

THE SAME NIGHT AT 8.45 P.M.

TO SEE

THE RISING OF A GREAT STAR

KATHARINE HEPBURN

INCOMPARABLE AND SUPERLATIVE IN

MORNING GLORY

WITH

DOUGLAS FAIRBANKS JR

ADOLPHE MENJOU

MARY DUNCAN C. AUBREY SMITH

CAMBRIDGE THEATRE

Double Harness

Radio. American (A). Directed by John Cromwell. Featuring Ann Harding and William Powell, 6,356 *feet. Released January* 15, 1934.

THIS delightful marital drama is intelligent stuff, but such is the cleverness of the direction and acting that its polished, provocative entertainment makes a direct appeal to all classes. The theme strikes an original note, and its new avenues lead to intriguing situations, all of which are marked by the perfect blending of comedy, pathos and sentiment, and are wrapped in brilliant lines.

Ann Harding gives the performance of her career in a difficult rôle, and has a staunch and equally outstanding ally in William Powell, the two contributing a veritable feast of polished acting. Here is universal entertainment, a picture all set for the highest box-office honours.

Story.—Joan Colby, an attractive and intelligent young woman, is confident that, given the chance, she can make a success of marriage. She falls in love with John Fletcher, a wealthy sportsman, and, with the aid of her family, succeeds in beguiling him into matrimony.

John resents losing his freedom, and plans in the course of time to secure a divorce, but Joan, by making him a success in business, slowly begins to win his esteem and affection. Before she can complete her conquest, however, her younger sister, Valerie, reveals to John, in a fit of rage, how easily he was trapped into matrimony. His anger and disillusionment cause him to leave Joan, but the dictates of his heart soon result in his return, and the beginning of real romance.

Acting.—Ann Harding acts with intense feeling and understanding as Joan, and the sureness of her acting and the power of her personality results in a brilliant, unforgettable portrayal.

William Powell is seen at his best as John, and allows his clever study to be tempered with humour. Henry Stephenson, Lilian Bond and Reginald Owen give outstanding support.

Production.—This drama of a woman's fight to secure a husband and, having accomplished the task, keep him, opens up a new, provocative and intensely human field, and exploits its virgin territory with brilliant effect. The balance of the play is superbly kept, but with all its cleverness it never reaches beyond the understanding of the masses.

Ann Harding is the pivot around which the theme revolves, and her acting gives us delightful moments of tender poignancy, the significance of which will not miss the appreciation of women folk. Although the film is fundamentally of a serious nature, it is so subtly decorated with shrewd, crisp, sophisticated by-play, and contains such a wealth of intelligent and witty lines, that its fine entertainment becomes irresistible and its appeal universal.

Settings and Photography.—A fine range of interiors result in flawless atmosphere, the continuity is superb, and lighting and photography excellent.

Points of Appeal.—Clever, human and entertaining story, brilliant characterisation, box-office cast, outstanding direction, fine dialogue, and superlative technical work.

Just Smith

W. and F. British (A). Directed by Tom Walls. Featuring Tom Walls, Carol Goodner and Hartley Power. 6,863 *feet. Release date not fixed.*

SATIRICAL Society comedy with a crime motif, a popular, straightforward adaptation of Frederick Lonsdale's stage success, "Never Come Back." Tom Walls is not ideally cast in the lead, but he nevertheless works hard and succeeds in drawing rich, piquant entertainment from the clever complexities of the author's plot.

The support is represented by a sterling cast of established stage and screen favourites, and the production work leaves nothing to be desired. Very good general booking, with a ready-made public in the popularity of the star.

Story.—Smith, a Society crook, with his partner, John Mortimer, decides to relieve Mrs. Linkley, a snobbish American widow, of the contents of her safe, but finishes up by falling in love with the widow's daughter, Mary. His refusal to propose results in Mary accepting the Duke of Bristol, and Smith makes him pay for his good luck.

During a house party Mrs. Linkley's necklace is stolen, and suspicion rests on Smith. He finds, however, that Mary had stolen it to circumvent her mother's foolish generosity, and he gallantly saves her from the serious consequences of her act before gaily seeking fresh pastures.

Acting.—Tom Walls is resourceful and acts with assurance as Smith, but he never quite succeeds in representing the type so cleverly drawn by the author. Hartley Power makes a very good foil as the rather tough Mortimer, Carol Goodner is an intriguing and intelligent Mary, and Anne Grey, Allan Aynesworth, Eva Moore, Reginald Gardiner, Leslie Perrins and Margaret Moffat bring their experience and resourcefulness heavily to bear in supporting rôles.

Production.—The original play has lost some of its brilliant satire and delightful subtlety in the process of picturisation, but the more conventional and straightforward methods of telling the story do not seriously lessen the quality of the entertainment, which, in screen form, is eminently popular.

The individual acting, if not brilliant, is sufficiently good to reveal the cleverness of the situations and the brightness of the dialogue, and excellent technical work promotes perfect atmosphere. The film is not an inspired work, but it is a smooth job.

Settings and Photography.—Monte Carlo sequences, shots on a palatial yacht, elegant interiors, and sporting exteriors blend into good background, while lighting and photography are faultless.

Points of Appeal.—Star, intriguing popular story, pleasing romance, witty dialogue, strong supporting cast, subtle humour, and excellent staging.

Tiger Bay

A.B.F.D. British (A). Directed by J. Elder Wills. Featuring Anna May Wong, Henry Victor and Victor Garland. 6,000 *feet. Release date not fixed.*

CONVENTIONAL drama of the Orient, with popular romantic interests, the modest strength of which lies in the exotic personality and convincing portrayal of Anna May Wong and the synthetic but colourful Eastern atmosphere. The story is naïve, and the development is hampered by unnecessary and rather trite dialogue, but the vigour of the entertainment, and its credible locale, enable it to establish some popular appeal. Moderate programme booking for other than high class halls.

Story.—Michael, a youthful visitor to the tropics, is confident that romance is to be found everywhere, and to confirm his theory he visits Tiger Bay.

He enters a restaurant owned by the alluring Lui Cheng, and there saves Letty, an English orphan, whom Lui had adopted, from the unwelcome attentions of Olaf, a seaman. They fall in love, but later Letty is kidnapped by Olaf, and held to ransom. Lui, however, saves her from harm by killing Olaf. Following this, she takes her own life, to evade the penalty of the law, her sacrifice making it possible for Letty and Michael to marry.

Acting.—Anna May Wong has no difficulty in looking the part as Lui, and admirably suggests the calm, fatalistic outlook of the Oriental. Henry Victor is fairly good as Olaf, but Richard Garland is stagey as Michael, and Rene Ray arch and insipid as Letty. Robust portrayals are furnished by Ernest Jay, Ben Souten and Wally Patch.

Production.—The action is set in quite a colourful and credible atmosphere—the technical work is well up to standard—but the story itself is old-fashioned, artificial, and laboured, and it gets, apart from the convincing acting of the star, very little help from the supporting cast.

Settings and Photography.—The street scenes have colour and action, the interiors are convincing, and lighting and photography are excellent.

Points of Appeal.—Star, title, fascinating locale, popular sentiment, vigorous by-play, and particularly good technical work.

Easy Millions

Pathé. American (U). Directed by Fred Neumayer. Featuring Skeets Gallagher, Merna Kennedy and Johnny Arthur. 5,092 *feet. Release date not fixed.*

FARCICAL comedy which turns on a new and bright theme, the possibilities of which are boisterously exploited by a tireless and competent cast. Most of the entertainment lies in the dialogue, but such is the resourcefulness of the direction that adequate action is maintained.

Although unpretentious, the film is diverting, measures up to the best technical standards, and has the earmarks of a useful supporting light offering.

Story.—An easy-going youth is constantly pestered by a share-pusher, who wishes to give him a job, and in order to rid himself of the pest he gives the impression that he has suddenly inherited great wealth. The white lie spreads like wildfire, but he is afraid to contradict it because the shock of the truth may injure the health of his delicate aunt, who purposes to make him her heir. He is pursued by a designing female, and it is his wild and exciting experiences that provide the good and harmless fun.

Acting.—Skeets Gallagher plays his part well as the bogus heir and registers embarrassment in a manner which compels laughter. Johnny Arthur is good in contrast as his studious friend who unwittingly gets him deeper into the mire. Merna Kennedy is an attractive heroine, and Dorothy Burgess, Noah Beery, Pauline Garon and Bert Roach complete the strong supporting cast.

Production.—The growth of the white lie is the snowball which gives the farce momentum, and the gags follow through with a good sense of continuity which heightens the fun as the theme develops.

The dialogue plays a big part in the unfolding of the story, but the producer fortunately succeeds in breaking it occasionally with action and slapstick. Tireless team work completes the lively entertainment, making it a useful proposition for the average two-feature programme.

Settings and Photography.—There is an adequate change of scene, contributing to good atmosphere, while lighting and photography are satisfactory.

Points of Appeal.—Original story, resourceful and lively treatment, good comedy team, and excellent presentation.

Evidence in Camera

Radio. American (A). Directed by Otto Brewer. Featuring William Gargan, Ralph Bellamy and Frances Dee. 5,444 *feet. Released February* 12, 1934.

AN exciting drama developing in the atmosphere of a newsreel cameraman's activities, which is well told, and has good action from start to finish. Many authentic dramatic happenings form effective backgrounds for the story, which is strong in romance, and a capable cast, headed by a likeable star, work enthusiastically. Sound two-feature booking for popular programmes.

Story.—While covering news events, Bill Allan, a newsreel cameraman, meets Jane Mallory, a journalist, and falls in love with her. She is engaged to Hal Caldwell, and when she rejects his advances, Bill takes refuge in drink, but he meets her again while getting shots of the Mississippi floods, and she then decides to break her engagement. Bill exposes a scandal resulting in the suicide of one of Hal's friends, and this action comes between them. In New York Jane is captured by gangsters, but Bill succeeds in rescuing her, and they are eventually married.

Acting.—William Gargan is well cast as Bill and displays a pleasing combination of irresponsibility and keenness. Frances Dee gives a good portrayal, and Ralph Bellamy is a polished Caldwell. Good cameos come from Wallace Ford, Jack la Rue, and other players.

Production.—The many incidents which the newsreel man is called upon to cover have been woven into an exciting story, and although the production is rather highly coloured, this does not detract from its entertainment value. Capable direction has blended well the authentic shots of earthquakes, floods and fires, with studio sequences to form a dramatic background for the development of the romance. The action moves at a rapid pace from the opening, and the picture has all the ingredients of a popular success.

Settings and Photography.—The action is mostly outdoor, and the many thrilling scenes have a basis of fact. Interior scenes are well lighted and photographed.

Points of Appeal.—Popular story, good thrills, romance, and capable cast.

The Fire Raisers

W. and F. British (A). Directed by Michael Powell. Featuring Leslie Banks, Anne Grey and Carol Goodner. 6,998 *feet. Release date not fixed.*

HEARTY melodrama which deals with a topical subject, the machinations of fire-raisers, and turns it into popular entertainment, suitably attuned to the tastes of the masses. The straightforward story leading to a few holding situations, and good spectacle help to atone for the weakness of the dialogue and the paucity of humour. Providing it is properly exploited, the picture should, with its ready-made box-office subject, meet with adequate success in industrial and populous areas.

Story.—Bronson, a go-ahead fire assessor, succeeds by employing not too scrupulous methods in building up a big business, and marries the daughter of an eminent underwriter at Lloyd's, much against her father's wishes. His extravagances, particularly on the Turf, however, eventually cause him to join up with a fire-raiser.

When Nemesis overtakes him he deliberately goes to his death after saving the life of an investigator, engaged to his typist, his spectacular end saving his wife and her father from disgrace.

Acting.—Leslie Banks is vital and compelling as Bronson, Anne Grey is attractive and refined as his wife, Carol Goodner is human as the typist, and Lawrence Anderson does his best to draw humour in the rôle of the investigator.

Production.—The story does not throw any new light on the activities of fire-raisers, nor does it make a wide departure from the canons of conventional melodrama, but its topicality, good fire thrills, and convincing atmosphere enable it to provide adequate popular entertainment.

The cast is a good one, and the players succeed in concealing as far as possible the weakness of the dialogue and its lack of humour. The subject is suitably compressed, and the thrills occur at even intervals, thus securing satisfactory momentum. An unimaginable, but workmanlike job.

Settings and Photography.—There is a good range of interiors, the exteriors are convincing, and the actual fire scenes are staged on a spectacular and thrilling scale.

Points of Appeal.—Up-to-date melodramatic story, sound characterisation by a good cast, thrills, and general technical efficiency.

Before Dawn

Radio. American (A). Directed by Irving Pichel. Featuring Stuart Erwin, Warner Oland and Dorothy Wilson. 5,430 *feet. Released January* 22, 1934.

A MYSTERY thriller with a typical Edgar Wallace theme in which action and death by violence are well to the fore. A lonely mansion provides an eerie flavour, and despite the thinness of the plot the players succeed in presenting an entertaining supporting offering for industrial halls.

Story.—Loot hidden in an old mansion is guarded by two women, one of whom meets her death in a mysterious manner. Patricia, arrested by Detective Wilson on charges of quackery, is given a chance to prove her psychic powers by solving the mystery. While the party are investigating, Dr. Cornelius arrives, and under the guise of assisting the police seeks the hoard. Patricia's father discovers a secret room, and is murdered there by Cornelius. Later, Cornelius forces the deceased woman's companion to lead him to the gold, and she meets her death while trying to trap him. Patricia's powers are eventually successful in leading the detective to the right spot, and in the ensuing fight Cornelius loses his life.

Acting.—Stuart Erwin brings his likeable personality to bear in the rôle of the detective, and provides welcome light touches. Warner Oland capably portrays the sinister actor, and Dorothy Wilson is an attractive heroine. Good characterisations come from Dudley Digges and Gertrude W. Hoffman, and other players are well cast.

Production.—Mystery and murders in an old mansion are familiar fare, but the weaknesses of the plot are covered to a certain extent by the capable cast. The story opens on a dramatic note, and with light interludes proceeds to the modest thrills, which are enacted in an eerie atmosphere well suggested by dim lighting and camera work. The action is well maintained, and the story ends on a happy note.

Settings and Photography.—Old mansion interiors with secret passages are suitably lighted and further the air of mystery. Camera work is efficient.

Points of Appeal.—Story by popular author, with thrills, mystery and slight romance, stars, and good direction.

Wanted

Butcher. American (U). Directed by Philip H. Whitman. Featuring Nick Stuart, Merna Kennedy and Walter McGrail. 5,734 *feet. Release date not fixed.*

UNPRETENTIOUS drama which strikes out on original lines that lead to action and romance. The theme is embellished with modest spectacle and homely sentiment, and sincere and adequate characterisation enable its popular features to register. The presentation is compact, and the smoothness of the action keeps the entertainment at a consistent level. Adequate two-feature programme proposition for popular audiences.

Story.—Danny, a young boxer, having made enough money, decides to leave the racket. While saving his sister Nora, from the unwelcome attention of his backers, he saves a man, and, thinking that he has killed him, boards bound for Central America. He makes friends with members of a scientific expedition, joins them, and falls in love with Evelyn, ward of Gordon, leader of the party. He has a rival in Gordon, but Gordon accepts the inevitable, and after he is killed in a fracas with natives Danny returns home with Evelyn as his wife, happy to learn that the man whom he had left for dead had meanwhile made a remarkable recovery and had married Nora.

Acting.—Nick Stuart is well cast as Dan, and is both likeable and virile. Merna Kennedy is an attractive and intelligent Evelyn, Walter McGrail is quietly effective as Gordon, Mary Carr is good in a mother rôle, and the rest of the cast is satisfactory.

Production.—The theme is a little new, and its development avoids the obvious fairly successfully. The simple romance blossoms pleasantly in tropical surroundings, and modest spectacle provides stimulating thrills. The essentials are juggled with dexterity by the producer, and the result is unpretentious, but nevertheless satisfying, popular entertainment.

Ssttings and Photography.—The night-club sequences are spacious, the domestic backgrounds are homely, while the tropical settings allow for colour, spectacle and thrills.

Points of Appeal.—Simple but novel story, sound characterisation, resourceful treatment, popular romance, thrills and humour.

Three-Cornered Moon

Paramount. American (U). Directed by Eliott Nugent. Featuring Claudette Colbert, Richard Arlen and Mary Boland. 6,930 *feet. Release date not fixed.*

DOMESTIC comedy; an exceedingly clever and shrewd study of middle-class family life, quietly carried along on a wave of homely, penetrating humour. The story, which strikes an original and topical note, is slight, but the opportunities it provides for clever character drawing, quickly seized by an excellent cast, lead to delightful entertainment. Very good general booking.

Story.—Mrs. Rimplegar, a widow with three grown-up sons, Kenneth, Douglas and Ed, and Elizabeth, an attractive daughter, finds that she has lost her fortune through her own mismanagement in the depression. The children endeavour to secure jobs, and the local doctor, Alan Stevens, who is in love with Elizabeth, tries to help them out by taking a room in their house, but his efforts are offset by Ronald, a parasitic novelist, engaged to Elizabeth, who moves in to complete his first novel. With all its incompetence, however, the family finally wins its struggle with adversity, and romance between Elizabeth and Alan crowns its endeavours.

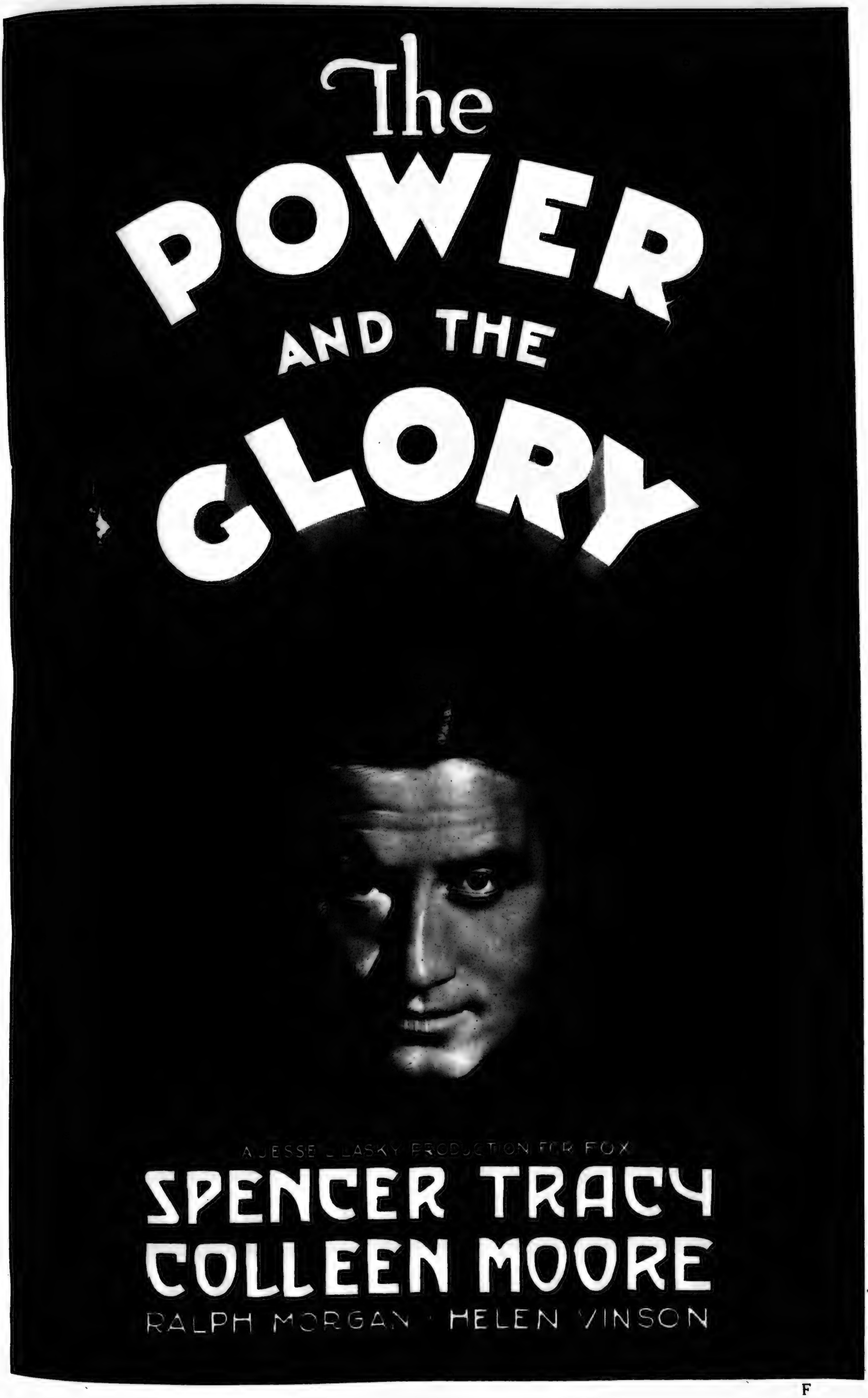
Acting.—Mary Boland is immense as the forgetful loquacious Mrs. Rimplegar, Claudette Colbert is attractive and intelligent as Elizabeth, Richard Arlen is strong as Alan, Wallace Ford has a boisterous sense of humour as Kenneth, a budding lawyer, William Bakewell is good as Douglas, Tom Brown is boyish as Ed, and Hardy Albright is excellent as the idle, æsthetic Ronald.

Production.—The humour, humanity and tender sentiment of this delightful play lies in its searching glances into typical middle-class family life. The manner in which the different members react to adversity, each unmindful of the seriousness of life, paves the way to excellent situations, all of which are handled with astute cleverness by producer and players alike. Every type is faultlessly drawn, and the humour which evolves from the characterisation is tempered with true sentiment and charming romance.

Settings and Photography.—The action is restricted to interiors, but such is the skill of the direction and the brightness of the by-play that all suggestion of monotony is skilfully avoided. In fact, the continuity is liquid.

Points of Appeal.—Entertaining and clever story, brilliant characterisation, homely sentiment, human and feminine interest, and intelligent direction.

REVIEWS are continued on page 23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POWER
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A JESSE L LASKY PRODUCTION FOR FOX
SPENCER TRACY
COLLEEN MOORE
RALPH MORGAN · HELEN VINSON

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XPECT

REEN'S WOM

Scenes from THREE CORNERED MOON (Paramount) with Claudette Colbert and Richard Arlen, which is reviewed in this issue

BRISTOL'S NEW SUBURBAN KINEMA

DISTINCTIVE FEATURES OF THE CARLTON

BRISTOL'S latest suburban kinema, the Carlton, Westbury-on-Trym, was opened on Monday, September 11. Seating about 800, the house has a striking exterior. To the level of the top of the entrance doors the front is in snowcrete, which is continued above the entrance to the top of the building. The upper portion of the front is carried out in Cattybrook facing bricks, with the exception of the two large balcony foyer windows, which are in snowcrete; the parapet is also in this material. Running down the centre above the entrance doors is the name of the kinema in neon lights.

The entrance doors open into a spacious vestibule, decorated in green and cream, which runs the whole width of the building. The pay-box is in the centre, facing the entrance. At each end of the vestibule are stairs leading to the balcony foyer, which is also decorated in green and cream. In addition to the entrance to the balcony from the centre of the foyer, there are stairways at each end which lead to the upper part of the balcony. The doors to the auditorium are in black and gold.

The balcony seats are upholstered in orange, while those on the ground floor are in green. All are of the comfortable armchair type, and ample leg room has been allowed between the rows.

Historical Decorations

The proscenium opening is 40 ft., while the stage has a depth of 11 ft. At the stage end of the auditorium are two large painted wall panels, the subjects of which have been selected so as to be applicable to Bristol's maritime history. One depicts a ship of Elizabethan days loading at Bristol Quay, while the other shows the goods being unloaded at an Eastern port. Each panel is flanked by a decorated grille used in connection with the heating and ventilating system.

These panels were painted by George Legge, of Bryan's Adamanta Co., whose work is to be found in a number of leading kinemas in this country. Mr. Legge was also responsible for the screen curtains which have been finished in bronze.

Rubber floor covering is used throughout the house, with carpet runners for the auditorium. At the back of the theatre is a large car park, which will be worked on the one-way plan, and which is capable of accommodating 200 cars. It is the intention of the proprietors to instal, later on, a café on the balcony foyer for the convenience of patrons.

The comfort of the operators has been studied; every apartment in this section of the building, operating box, rewinding room, etc., has a separate door opening on to a terrace behind the parapet on the roof of the building. Gaumont projectors and B.A. sound equipment is used, and each machine has been fitted with the Pyrene Automatic Fire Extinguisher.

The Plenum system of heating and ventilation has been adopted, and everything possible has been done to add to the comfort and convenience of patrons.

The house is under the management of C. Harrison, who for the last four years has been in charge of the Bristol North Baths Kinema. The proprietors are George Allen (Bristol), Ltd., at the head of which is the well-known Bristol exhibitor, George Allen, who is also chairman of the Eastville Hippodrome Co., Ltd.

The house was designed by W. H. Watkins, F.R.I.B.A., of Clare Street, Bristol, and was built by Messrs. Hyatt and Neate, of Westbury-on-Trym. The sub-contractors were: Steelwork, Messrs. Gardiner, Sons, and Co., Ltd., Bristol; facing bricks, Cattybrook Brick Co., Ltd., Bristol; heating, Norris Waring, London; lighting, Porter and Co., Bristol; lamps, Siemens Electric Lamps and Supplies, Ltd., London; seating, Pixtons, Ltd., London; carpets, Bailey's Stores, Bristol; rubber flooring, Avon Rubber Co., Ltd., Melksham; decorations, Bryan's Adamanta Co., Ltd., Birmingham; neon lighting, E.S.S. Signs, Bristol.

CANTON, CARDIFF

REDECORATED AND REMODELLED

City Councillors and the Chief Constable (James A. Wilson) were among the many influential people who attended the opening ceremony in connection with the Canton Kinema, Cardiff, owned by the Splott (Cardiff) Kinema Co., Ltd. Entirely reconstructed, redecorated and set out with colourful and comfortable new seating in all parts, at a cost of thousands of pounds, the house has now been brought into the super-kinema class. The latest Western Electric sound system has been installed.

The transformation of the building was accomplished in a very short space of time. Two houses adjoining the kinema were taken in, with the result that the floor space has been increased and the seating accommodation substantially enlarged. A spacious new entrance hall has been provided, together with a beautifully decorated and furnished lounge. Interior decorations and stage and lighting effects are artistically and harmoniously blended, giving the whole an atmosphere of luxury and charm.

RESEATED AND RELIT

MAYOR REOPENS STOCKPORT PALLADIUM

The Mayor of Stockport on Monday, September 18, performed the ceremony of reopening the New Palladium, Stockport, which has been closed down for structural alterations.

The kinema has been entirely reseated, and a new and impressive lighting system installed.

Two thousand five hundred electric lamps have been fitted in the auditorium, and by using different combinations of lights, every lighting effect from sunrise to sunset is obtained.

In addition to the lighting and seating, there are new carpets and a novel and brilliant decorative scheme.

A SHEFFIELD REOPENING

The Electra Palace, Sheffield, which has been closed for a short time, was reopened on Thursday. During the brief closure W.E. apparatus was installed and a number of improvements and renovations carried out.

NEWS FROM ALL QUARTERS

"Cavalcade" and "King Kong" Records—Brum Kinema Ball—Anna May Wong at Newcastle

So great has been the success of "Cavalcade" at the Electric, Torquay, that the film has been retained for the third week.

During the performance at the Grand Cinema, Swansea, on Friday night, two of the audience, a young man and a young woman, were both seized with a serious illness and were rushed to Swansea Hospital in an ambulance.

Earphones have been installed at the Friars Cinema, Canterbury, for the benefit of deaf patrons.

Portsmouth Corporation Piers Committee has decided to instal a B.T.-H. sound producer in the Minor Hall of the South Parade pier.

Record houses were secured for the Sunderland Picture House (manager, J. T. Sharples) for "King Kong," which, as a consequence, was retained for a second week.

Anna May Wong, when playing in a stage production at Newcastle Empire, co-operated with the Lord Mayor in a flag day effort promoted on behalf of the Lord Mayor's fund for enabling boys to be sent to camp.

After a private view of the film "Damaged Lives" at the Scala Kinema, Liverpool, the local justices approved its exhibition to adult audiences.

Catering for Racegoers

Doncaster exhibitors who made special arrangements for the thousands of visitors during St. Leger Week were well rewarded for their efforts. Packed houses were the order of the week.

In connection with the annual "Safety First" campaign in Chesterfield schools, instructional films were exhibited at Chesterfield Picture House and Whittington Moor Lyceum at special sessions this week.

Kenneth Friese-Greene, the Sheffield kinema equipment specialist, has received much sympathy in the sudden and severe illness of his wife. It was found necessary to remove Mrs. Friese-Greene to hospital for an operation, but their many friends will be pleased to learn that she is making satisfactory progress.

Gwyneth Lloyd, the Gaumont-British film star, who is a Birmingham girl, performed the crowning of the carnival queen at the Long Eaton Carnival organised last week in aid of the local hospitals.

The Palace Theatre, Bilston—one of the halls controlled by Coun. T. R. Wood, J.P.—is undergoing a complete redecoration scheme, including the modernisation of the lighting system.

Birmingham Kinema Ball

It has been decided to hold the Birmingham Kinema Ball at the Grand Hotel on Wednesday, November 22, and to fix the price of tickets at 7s. 6d.

The Metropole Theatre, Snow Hill, Birmingham, and the Elite, Bordesley Green, are to open on Sunday evenings on and from September 17. This house has not previously opened in connection with the S.O. scheme.

An application by J. Wilkinson, manager of the Palace Theatre, Redditch, before the Redditch justices, for permission to carry out certain seating alterations at the theatre, was refused on account of no plans being submitted relative to the undertaking.

The inhabitants of Broadway (Worcestershire) and district have this week been much interested in the shooting by British and Dominions of exterior scenes for "Sorrell and Son."

Local kinemas and the Theatre Royal, of Worcester, will give special performances on Sunday in connection with the carnival effort for the local hospital.

GERMAN FILM

PRESENTATION CANCELLED IN LIVERPOOL

Owing to the number of messages he received from patrons and others, P. E. Giles, general manager of the Scala, Liverpool, withdrew from his programme the German film, "Kadetten." It was replaced by the George Arliss film, "The Silent Voice."

All German films already booked at the Scala for future showing have been cancelled, and, states Mr. Giles, no more German films will be exhibited until the present public antipathy has ceased.

Many letters have appeared in the Liverpool newspapers commenting on Mr. Giles' decision. Here is one extract:—

"Mr. Giles adds that no more German films will be shown at the Scala until the present public antipathy has ceased. I wish he would explain what the antipathy to the present German régimé has to do with German films produced before Hitler came up. Art has nothing to do with politics, and I have never heard that the Scala proposed to show no more American films because of the brutal treatment of Pennsylvania coal miners on strike for better conditions."

Lilian Bond in HER SPLENDID FOLLY (Butcher)

'HER SPLENDID FOLLY'

BRITISH STAR'S DOUBLE ROLE

NOVEL BUTCHER FEATURE

YET another British actress has been guided to stardom by Hollywood. She is Lilian Bond, the pretty auburn-haired heroine of "Her Splendid Folly," which Butcher's will present for Trade presentation at the Cambridge Theatre on the afternoon of Thursday, September 28.

Lilian Bond is Chelsea born, and learned her business as an actress on the London stage. Nobody appears to have thought of her for films over here, and she crossed the Atlantic to fulfil a theatrical engagement, and appeared in several Broadway successes. Since then she has been steadily working her way up in the film firmament in such pictures as "Airmail," "The Old Dark House," "Stepping Out," "Double Harness" and "Man About Town."

Now she will reveal some of the secrets of how a screen star is made, for "Her Splendid Folly" is a story of Hollywood, and deals with life behind the camera and microphone. Actually, Miss Bond has a double rôle to enact, since she appears both as a famous film actress and as a lit[illegible] photographer who at a critical moment [illegible] upon to impersonate the star. From complications arising out of this incident the producers are reported to have built up a colourful narrative, which gives the leading players every opportunity to display their powers.

Alexander Carr, of "Potash and Perlmutter" fame, has a richly humorous character rôle as an American-Jewish studio president. Theodore Von Eltz, forsaking villainy, has a romantic part as Lilian Bond's screen lover, while another British actress, Beryl Mercer, who scored so heavily in "Seven Days' Leave," "East Lynne" and "Smilin' Through," will also contribute a clever character cameo. Other players who deserve special mention are Lloyd Whitlock and Roberta Gale.

"Her Splendid Folly," directed by William O'Connor, is the second of Butcher's autumn programme, which opened last week with the presentation of "Wanted!" which is now in the full swing of its provincial presentations at the Olympia, Cardiff, on Wednesday, the 20th; the Palais-de-Luxe, Liverpool, on the 21st; and the Deansgate, Manchester, on the 22nd.

Provincial shows of "Her Splendid Folly" will commence early in October, and in certain districts Butcher's are arranging to show both subjects in a special double bill.

ECKINGTON HALL CHANGES HANDS

Bristol Acquisition

The Picture House, Eckington, near Sheffield, which has been acquired by the Rotherham and District Cinemas, Ltd., was reopened on Monday, after being closed for a time.

The new proprietors have carried out extensive alterations and the kinema is now one of the best appointed in the district.

The hall has been entirely redecorated, a clever grouping of tints going to make a most artistic ensemble. It has also been partially refurnished and a new lighting system has been installed. The whole of the work has been carried out by Kenneth Friese-Greene, of 103-107, Queen Street, Sheffield.

Bristol Kinema Sale

Redcliffe Hall, Bristol, which was owned by Atkinson's Pictures, has been acquired by Harold A. Teed, of Shepton Mallet. Mr. Teed, who has been running a kinema in the Somerset town for some time, has disposed of his interest, and will be taking over the Redcliffe Hall on October 2.

GIFTS OF FILMS TO CHESTER

Chester Corporation have received from Frank Cohen, the producer, prints from the film which the Gaumont-British Co. took of the city during the summer. Mr. Cohen, in his letter, states: "We have not yet forgotten the pleasant time we had in Chester, and we hope that the film, which is now cut, will do justice to the city."

Lady for a Day

Columbia. American (U). Directed by Frank Capra. Featuring May Robson, Warren William and Guy Kibbee. 8,678 feet. Release date not fixed.

DRAMATIC fantasy, a magnificent piece of make-believe, strong in human interest, rich in humour, wistful in its sentiment, and compelling in its emotional appeal, which moulds hard-boiled material into exquisite entertainment through the brilliance of the cast and the genius behind Frank Capra's direction.

May Robson gives an unforgettable performance in the pivotal rôle, Guy Kibbee makes a glorious foil, and every one of the supporting characters is smoothly and perfectly etched. The balance between fact and fancy is superbly kept and out of the delightful story emerges strong drama, tender pathos, devastating humour, and captivating romance. Great entertainment, an outstanding box-office proposition, designed to appeal to young and old alike.

Story.—Dave the Dude, an incorrigible gambler, is superstitious and refuses to embark upon any enterprise until he has purchased an apple from Annie, an old apple woman. Annie, who has used her earnings and tips to educate her daughter in a Spanish convent, suddenly learns that she is to return to New York with her fiancé.

Her desire is to keep the real facts of her life from her daughter, and she eventually unburdens herself to Dave, who plots with his confederates to hoodwink the daughter's well-born suitor. Annie is installed in a luxurious suite of rooms, and the stage is set to meet the daughter and entertain her fiancé and his father.

Three reporters attempt to learn the identity of Mrs. E. Worthington Manville, the name adopted by Annie, but Dave and his gang promptly kidnap them. This brings up the police, and they start operations on the night that Annie is to give a big reception. When the authorities learn the truth, however, they co-operate, and Annie's troubles culminate in true romance.

Acting.—May Robson is positively brilliant as Apple Annie, and she carries out the transition with moving conviction. Guy Kibbee is excellent as her adopted husband, Warren William is vital as Dave, and Glenda Farrell, Walter Connolly, Nat Pendleton, and especially Ned Sparks, contribute rich and amusing supporting studies.

Production. The fundamentals of this story are not new, but Frank Capra, by setting them in a modern atmosphere, and giving them lifelike interpretation, builds up new entertainment strong in considered essentials.

The [illegible] of the under-dogs and the under-world to the central character is productive of delightful sentiment, while the manner in which they contribute their support paves the way to humour of irresistible quality. The play is marked by all that is best in humanity, and herein lies the power of its appeal.

Settings and Photography.—The development is accompanied by perfect technical work, resulting in essential contrast, the atmosphere convincing, and the technical qualities beyond reproach.

Points of Appeal.—Human, clever story, brilliant interpretation, powerful feminine appeal, unforgettable portrayal by May Robson, irresistible humour, and limitless box-office potentialities.

No Marriage Ties

[illegible] American (A). Directed by J. Walter Ruben. [illegible] Richard Dix and Elizabeth Allan. 6,467 feet. Released February 5, 1934.

HUMAN and mainly cheerful story of an irresponsible [illegible] who learns through tragedy which of two women really loves. Intelligent direction, charm in the stars, and good acting generally, combine to make it a safe dramatic attraction in the general programme.

Story.—Bruce Forster loses his reporter's job for being in a speakeasy instead of at a prize fight, and is befriended by Peggy, a struggling artist.

As partner in an advertising firm he hoodwinks the public into buying valueless commodities. Falling in love with Adrienne, a beauty expert, he becomes engaged to her, till, realising his irresponsible ways are not hers, he makes a break. Adrienne commits suicide, and Bruce, ashamed of his frauds, sells his share of the business, and is again found at the speakeasy by Peggy, with whom he agrees to start life afresh.

Acting.—Richard Dix puts up a first-rate performance as the often drunk but always likeable hero. Elizabeth Allan's dainty charm is matched by fine acting capabilities. Her vivacious performance is admirably contrasted with the smoothly finished study of Doris Kenyon as a more "intense" feminine type.

Alan Dinehart as a business partner and David Landau as a newspaper editor are well cast, minor rôles being in consistently good hands.

Production.—J. Walter Ruben has obtained every ounce of value out of the story by vivid pictorial situations, snappy appropriate dialogue, and clear characterisation.

With the possible exception of the beauty expert's suicide, the plot, if on the thin side, is made natural and plausible. The business and the love interest are well balanced, and the human element is present even in minor scenes. Recording is satisfactory.

Settings and Photography.—Interiors of luxury offices and homes are tastefully chosen and well lighted. The few exteriors have point and develop the New York atmosphere. Dresses are effective and up to the minute.

Points of Appeal.—The stars' performances in intriguing modern love story of human and cheerful aspect.

SHORTS OF THE WEEK

A.B.F.D.

ON THE FARM. British (U). 650 feet. Release date not fixed.—This, the first of the new series of cartoons in colour by H. M. Bateman, is a little lacking in continuity, but original ideas are evident, and the development is accompanied by many laughs. Adequate fill-up.

FOX

TOPICAL FISH. American (U). 515 feet. Release date not fixed.—A Terry Toon cartoon, dealing with underwater life, the fish representing the suckers of Wall Street. Bright, topical and amusing.

TWIN DUKES AND A DUCHESS. American (U). 820 feet. Release date not fixed.—A new novelty short, which presents one of Edison's early melodramas and guys it by fitting modern derisive commentary. Capital fill-up.

THE BANKER'S DAUGHTER. American (U). 529 feet. Release date not fixed.—Terry Toon cartoon which burlesques the old-time melodrama. A most amusing short.

RADIO

A DIVORCE COURTSHIP. American (A). Featuring Joseph Cawthorne. Two reels. Release date not fixed.—Matrimonial comedy, with a new theme and clever and boisterous situations. Good fun.

BARKING DOGS. American (U). 704 feet. Released January 1, 1934.—Amusing Æsop fable which tells a melodramatic story through the medium of quaint animals. Useful fill-up.

STOLEN BY GIPSIES. American (U). All-star cast. 1,542 feet. Release date not fixed.—A Masquers comedy, which burlesques the old barnyard melodrama with cleverness and clean fun. Sam Hardy and Charles Ray are the principal stars.

MICKEY'S BIG BROADCAST. American (U). Two reels. Release date not fixed.—A juvenile comedy in which Mickey and his gang organise their own broadcasting company with amusing result. Popular programme booking.

GOOD HOUSEWRECKING. American (U). Featuring Edgar Kennedy. Two reels. Release date not fixed.—Hilarious comedy in which the star and his family enter the house-decorating business with disastrous consequences. Good slapstick situations are put over at a rapid pace, and the picture provides an excellent fill-up for the masses.

HOOK AND LADDER HOKUM. American (U). One reel. Release date not fixed. Well-drawn comedy cartoon depicting Tom and Jerry's efforts at fire fighting. Average fill-up.

A DIZZY DAY. American (U). One reel. Release date not fixed. A cartoon in which Sentinel Looney has many amusing adventures during his day's duties. Good fill-up.

IN THE PARK. American (U). One reel. Release date not fixed.—A novel Tom and Jerry cartoon, with good draughtsmanship and bright gags. Useful fill-up.

ART IN THE RAW. American (A). Two reels. Release date not fixed.—Domestic comedy, which breaks out on new and boisterous lines, and has a capital cast headed by Edgar Kennedy. Good entertainment for the masses.

BUBBLES AND TROUBLES (Æsop's Fables). American (U). One reel. Release date not fixed.—Clever cartoons depict the capture of puss by pirates and her release. Action is spirited and ingenious, with appropriate synchrony, and is staged at the seaside and on a pirate ship. Highly useful inclusion in the popular programme.

MICKEY'S RACE. American (U). Featuring Mickey McGuire. Two reels. Release date not fixed.—Thoroughly amusing comedy introducing the star and other youngsters as participants in a one-horse-shay race. Plot is well thought out and put over with a maximum of laughs. Specially recommended where good, clean humour is required. Juvenile appeal assured.

BUGS AND BOOKS. American (U). One reel. Release date not fixed.—A bright Æsop sound cartoon with a novel theme ingeniously exploited. Good short feature.

SHAKESPEARE WITH TIN EARS. American (U). Featuring Harry Sweet. Two reels. Release date not fixed.—Slapstick social comedy, with good gags, boisterously put over. Good entertainment for the masses.

PUZZLES PALS. American (U). One reel. Release date not fixed.—A Tom and Jerry cartoon, with a new theme and bright gags. Good fill-up.

THE MOONSHINER'S DAUGHTER. American (U). All-star cast. Two reels. Release date not fixed.—A really clever Masquers comedy which burlesques the old feud melodrama. The ragging is in good taste, and the fun fast and furious.

CHAPLIN TO START WORK ON NEW SILENT

STRIKERS DEMONSTRATION AT STUDIO

Latest News from Hollywood

CHARLIE CHAPLIN will start work in the near future on his next film, a silent with musical accompaniment. Paulette Goddard will play the feminine lead.

After Chaplin's starring vehicle is completed he intends to remake "The Woman of Paris," produced by him over ten years ago. This picture made Adolphe Menjou a star, although it did little for Edna Purviance.

Angry Strikers

After several weeks on strike, idle studio technicians have been making demonstrations at various studios, laboratories and the homes of men who remained at work.

Although the studios and unions were supposed to have reached an agreement, only certain "key men" have been given back their positions, and the strikers claim that a virtual "lock-out" exists.

The "lock-out" charge has been referred to Government officials for investigation.

New Zealand Visitors

The Right Hon. George William Forbes, Premier of New Zealand, his wife, and Albert Masters, Minister of Commerce of New Zealand, and Mrs. Masters, recently visited the Hollywood studios.

The party was met at the railroad station by a delegation of film officials, and by prominent New Zealanders now residing in Los Angeles.

After a five-hour tour in the city, the party left for San Francisco, *en route* to New Zealand.

Columbia Busy

Columbia is working to the capacity of its six huge stages, with three big pictures now in work, "A Man's Castle," "Above the Clouds" and "My Woman."

The studio is operating 100 per cent. in spite of the strike. They are busier now than they have been in the past three months.

Thalberg's Return

"The Good Earth" is to be the first Irving Thalberg production, following his return to the M-G-M studios.

The elaborate adaptation of the famous Pearl S. Buck tale of China, which is the forerunner of an important series of super-productions to be made under the Thalberg banner, is to reunite the most successful writer-team on the screen.

Frances Marion is to adapt, and George Hill direct, the new production. This is the team that gave the screen "The Big House," "Min and Bill" and other outstanding hits. The cast has not yet been announced.

Thalberg will also supervise the production of his wife, Norma Shearer.

Charlotte Henry, who will play Alice in ALICE IN WONDERLAND for Paramount. *(See our New York cable)*

Miss Cummings in Demand

Constance Cummings is certainly in demand since returning to Hollywood. Although she is under contract to appear in films for Twentieth Century Productions, RKO-Radio is desirous of borrowing her for the feminine lead in "Blonde Poison," in which she may appear before she does "Broadway Through a Keyhole" for Twentieth Century

Extras Make Charges

Ten thousand film extras have asked J. T. Reed, president of the Academy of Motion Picture Arts and Sciences, to take up the cudgels in their defence. They claim that they have not had a fair deal, and say that long hours, favouritism and "nepotism" have militated against their securing a proper livelihood from film work.

Mr. Reed has appointed a special committee to hear the complaints.

Reconciled

Katharine Hepburn and RKO appear to have ironed out their differences. I understand that the glamorous Katharine has signed with RKO to give the studio more of the film impersonations which have won her and the studio fame.

America To-day

STARS RETURN TO STAGE WORK

SCREEN ARTISTS PLEASED AT EXODUS

A New Hollywood

WITH but four first-class shows playing in New York, the announcement by Helen Hayes that stage actors owed a debt to their first love and should make sacrifices, if necessary, to put it back on the map, has caused much comment. The films have paid so much better that many players have been lured from Broadway to Hollywood.

Some, of course, have regretted the change, unless they have been fortunate enough to secure contracts, and even the most successful have endeavoured to have a clause in their studio agreement which would permit them to divide time between the two branches of entertainment. Incidentally Helen has passed up a large bonus to return to the stage at this time. After she has played a few months she will go back to Hollywood, she says.

Some Possibilities

Mary Pickford is in New York with a plan in the back of her mind of making a stage return, provided, of course, that she can secure a suitable play. It is many years since she was seen in the theatre.

Herbert Marshall, who has just departed for Honolulu to play in a film under Mr De Mille's direction is permitted to divide his time between stage and screen.

There has been talk of Edna Best, who has not yet been signed for the screen, playing her old rôle in "There's Always Juliet" in its Hollywood revival. Miss Best declined several flattering studio offers so that she might accompany Mr. Marshall on location, but says she will decide definitely what she will do when she returns.

Roland Young is in New York, deep in the rehearsals of a new play by Clare Kummer, which has Elizabeth Patterson as one of several New York actors recently back from the coast.

Nothing would please the screen colony more than to have those Broadway people, who usurped their places because of their superior knowledge of stage technique, return to the theatre and *stay* there

A New Hollywood

Hollywood, Florida, is planning to become a screen town. It is really not suited for film production on a large scale, but its backers are hopeful, for, besides its name, there are several things to recommend it.

The State of Florida has exempted the new producing company from taxes for the next fifteen years, and has made other concessions. St. Petersburg, Florida, has a successful studio which have been in operation for less than a year, and the whole state is most anxious to cut in on the movie money.

Florida and California are, perhaps, the two States in the whole country who hate each other most! This hatred is based upon the old question of climate. Before California woke up Florida was the sole claimant to the title of "the finest in the country."

Many prefer the balmy tropical winters of Florida to California. It is easier of access to most of the large cities and is the Mecca of many tourists.

United films have secured a tract of 759 acres, and will spend more than $100,000 in improvement. United Films is an independent organisation, of which Edward Alexander is president.

The State of Florida has announced that their offer of 15 years sans taxes is open to any firm wishing to take advantage of it. But Hollywood, California, is not a bit worried about competition

New Fox Board

Only three members of the new Fox Board of Directors were from the old directorate—Sidney Kent, W. C. Micel and Sidney Towell. Of the new ones, seven represent the Class A stockholders and two those of Class B. Mr. Kent is president, Mr. Micel and Mr. Towell vice president and treasurer respectively.

LONG RUN FOR "MOONLIGHT AND MELODY"

A minimum four weeks' run for Universal's "Moonlight and Melody" is predicted by the management of the Rialto Theatre, New York, where the picture is packing out in its East coast premiere.

Since the opening on August 18, the picture has attracted better business than "Forgotten Men," which holds the theatre record under the present control.

"DARK HAZARD" FOR ROBINSON

Early production is anticipated for the new Edward G. Robinson starring vehicle, "Dark Hazard," a modern story with a race-track background. Written by W. R. Burnett, author of "Little Cæsar," the novel has proved one of the biggest successes of the season. Brown Holmes and Ralph Block, First National staff scenarists, have completed the adaptation for the screen.

G

"MORNING GLORY"

Katharine Hepburn, Radio's newest star, is said to have eclipsed even her two previous great performances in MORNING GLORY, which is establishing box-office records at Radio City Music Hall, the world's largest kinema. With Miss Hepburn in this new picture are Douglas Fairbanks, Jnr., Adolphe Menjou, Mary Duncan and C. Aubrey Smith, the English actor. It will be Trade shown by Radio on Tuesday, October 3

'THE QUEEN'—WITH NEW PRINCIPALS

Anna Neagle and Fernand Graavey in Postponed Musical

H. B. WARNER STARTS "SORRELL"

by P. L. MANNOCK

HUBERT T. MARSH, managing director of British and Dominions, announces that "The Queen" will go into production immediately at Boreham Wood with Anna Neagle and Fernand Graavey in the parts originally assigned to Jeanette MacDonald and Herbert Marshall.

This development is the direct outcome of the unqualified New York success of "Peter Sweet."

A switch of production schedules is involved in this arrangement. "The Queen" will go into production on September 30, the date originally fixed for "The Bohemian Girl," and shortly after completion of "The Queen" shooting will begin on "The Bohemian Girl." The leading parts in this picture will again be played by Anna Neagle and Fernand Graavey, the partnership of the previous two subjects thus being carried on in a third.

The music in "The Queen" is by Oscar Strauss, with new numbers by Arthur Schwarz, the famous American composer. The picture will be personally directed by Herbert Wilcox, with exteriors set in Switzerland.

"JACK AHOY"
A Synthetic Submarine

There was a submarine in the upper reaches of the Thames last week. It came from the ingenious workshops of the Gaumont-British studios. Launched in a peaceful backwater, its next adventure will be a journey overland. It will have its first taste

Elizabeth Jenns in THE FATAL FOOL (A.T.P.)

of salt water this week when the "Jack Ahoy" unit arrives at Weymouth, with this unusual piece of luggage, to complete scenes from the Jack Hulbert picture.

In the meantime, Jack has temporarily turned barber, and wields a reckless razor over the head of his admiral until he is put under arrest as a dangerous person.

A Chinese tailor's shop, full of bales of magnificent Oriental cloth, is another scene in this comedy.

A MARITIME STORY
"Red Ensign" Completed

Monday was the last day of shooting at Shepherd's Bush of the film of the Mercantile Marine, "Red Ensign." The last shots were of the triumphal launching of a new type of cargo boat.

Michael Powell has directed this picture, with a cast headed by Leslie Banks and Carol Goodner.

STAGE OF GLASS
"Aunt Sally"

Shooting on "Aunt Sally" continues to make rapid progress. There are seven musical numbers in this production, played by Debroy Somers and his band.

A special silent-running revolving stage is for the spectacle in the night club scene is made of glass, over one inch thick and has to bear the weight of thirty or more people. It is illuminated from underneath.

Not since the days of "Woman to Woman" has the studio seen a set with so much light on it as this one with its £50,000 cost. To achieve special photographic effects there is a call for six "black-outs" in the space of 3½ minutes and it requires seven men to "black-out" at a signal from the cameraman.

The staff have had an opportunity of hearing some of their favourite radio artistes this week. Val Rosing, Reilly and Comfort, the Two Admirals, and Leslie Holmes are all employed on the picture.

ELVEY COMPLETES
Twickenham Busy

At Twickenham Studios Maurice Elvey has now completed "Lily of Killarney" for A.P.D. Films, and "Shot in the Dark," which George Pearson is directing for Radio Pictures, is also ready for the cutting-room.

This week George Cooper will begin directing "The Roof" for Radio Pictures, while at nights an orchestra of eighty picked musicians are recording the musical score for "The Wandering Jew," under the supervision of Dr. Hugo Riesenfeld, the distinguished composer, who, it will be remembered, came over from New York at the invitation of Julius Hagen to compose and orchestrate the musical setting for Twickenham's latest and greatest.

"THE ROOF"
A Murder Mystery

"The Roof" is described as an ingenious murder mystery, and H. Fowler Mear is responsible for the scenario of David Whitelaw's novel. Leading parts will be played by Leslie Perrins, Russell Thorndike, Cyril Smith and Hector Abbas. There is only one feminine rôle, which will be played by Judy Gunn, a most attractive new-comer to films, who was Bobby Howes' leading lady in "He Wanted Adventure."

EALING THRILLS
Smash and Grab Raid

Down at Ealing Dion Titheradge has been giving the production of his stage and screen story, "The Fortunate Fool" the once-over, spending a day watching the work of Hugh Wakefield, Joan Wyndham, Arthur Chesney, Jack Raine and Bobbie Comber, under Norman Walker's direction. Interiors for this A.T.P. picture, which A.B.F.D. will release, are nearly over, with Victoria station, the Embankment locale and other London street scenes to follow. A highlight has been a smash-and-grab raid on a jeweller's, and the thrilling chase after the bandits with taxis. In the Embankment scenes Sara Allgood and Danny Malone will come into their own.

"SORRELL AND SON"
The Broadway Action

A week's location work has now been completed on "Sorrell and Son," the British and Dominions talkie version of Warwick Deeping's famous novel, in which H. B. Warner is recreating the part of Sorrell.

The location chosen is Broadway, near Evesham, Worcestershire, and the headquarters of Jack Raymond's B. and D. unit and members of the cast are fixed at the 16th century Lygon Arms.

In addition to H. B. Warner several members of the cast are included in the location party: Margot Grahame, playing Sorrell's ex-wife; Donald Calthrop, as Orange, the surgeon; Wally Patch, as Buck, the bullying chief porter; Evelyn Roberts, as Roland, the philosophic hotel proprietor; Peter Penrose, as the child Sorrell; and Hope Davey and Louis Heywood, as the lovers.

Shooting has proceeded at Chadbury Mill, a famous beauty spot a few miles from Broadway, on the Avon.

"AS A MAN SOWS"
Dryhurst Starting

Edward Dryhurst will shortly commence work at Cricklewood upon the production of "As a Man Sows," a modernised version of the old silent picture of that name which was made for Ideal many years ago by H. Grenville Taylor.

The cast and other details will be announced shortly. It is already settled, however, that George Carney, who is collaborating with Dryhurst in the preparation of the dialogue-continuity, will essay an important

Lewis Casson in the CRIME ON THE HILL (B.I.P.)

character-comedy rôle. He has recently appeared for Dryhurst in "Commissionaire" and in "Red Ensign" for Michael Powell.

W. Kirby-Wynne and Ann Stuart will be executive assistants to H. Grenville Taylor, under whose supervision Dryhurst will direct the picture. Eric Veendam will be first assistant director.

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Artistic Musical Shorts

REALISTIC CHURCH SETTING
For "Crime on the Hill"

A realistic church interior has been constructed at Welwyn Garden City studios. It represents a setting for one of the many dramatic episodes in "Crime on the Hill," which Bernard Vorhaus is producing for B.I.P.

On Thursday filming began with a congregation of eighty, on tiptoe of expectancy as the vicar (Lewis Casson) mounted the time-worn steps leading to the pulpit.

Every inch a cleric was this fine actor, brown-faced, white-haired, his pince-nez dangling from a ribbon. A hush, as, in ominous tones, he reminds them of the evils of gossip. Gently he inquires, "Have you forgotten the ninth commandment—'Thou shalt not bear false witness'?" A congregant arises, retorts, "Thou shalt do no *murder*!"

The cast is Sally Blane, Anthony Bushell, Phyllis Dare, Lewis Casson, Sir Nigel Playfair, Judy Kelly, George Merritt, Gus McNaughton, Reginald Purdell, Hal Gordon, etc. This is Phyllis Dare's first screen part.

"TROUBLE"
Howard in Tangiers

In the studio Maclean Rogers is making steady progress on "Trouble." G. F. Stegmann, art directing this subject, has recreated various sections of a typical pleasure cruise boat, including the games deck, promenade deck, stewards' quarters, and purser's cabin.

Scenes completed this week show Sydney Howard and George Turner dressed as natives escaping from the police in a "dive" in the back streets of Tangiers. Exteriors for the sequence were actually shot in the Tangiers native quarter.

"CAVALCADE"
WEST-END AND PROVINCIAL RECORDS

"Cavalcade," having already run for 25 weeks in the West End, is this week being shown at three London West End kinemas simultaneously!

It enters on its 26th week at the Marble Arch Pavilion and will also be shown concurrently at the Dominion and the New Victoria.

Even during the heat of the marvellous summer we have experienced, it smashed every attendance and money record ever known at the Marble Arch Pavilion. It looks like running indefinitely at that house.

The longest run of any picture in this country was that of "Ben Hur" at the Tivoli. It ran for nearly a year, but that was a "silent" picture, and in those days conditions were vastly different. Even so, with "Cavalcade" entering on its seventh month, it may beat the "Ben Hur" figure.

"Cavalcade" has, of course, smashed every record ever made in the West End by a talking picture. For it to be showing in three West End theatres simultaneously after 25 weeks' run would be unthinkable if it were not a fact.

All round the country where it has been pre-released the record is the same, whether it be Birmingham, Manchester, Glasgow, Douglas, Southend, Blackpool, Worthing, Leeds, Newcastle, Liverpool, or Aberdeen.

A Gaumont-British official stated recently that it was doing five times normal business in his company's theatres and that it would take £600,000 at the box-office. That figure looks now to be an under-statement!

POPULAR MELODIES
West-End Run

MUSIC is the dominant feature in the present and forthcoming featurettes produced by Master Art Productions Inc., of New York and Hollywood. Wardour Films, Ltd., are distributing in England the present series of thirteen "Sing-Song Melodies" and six "Melody Makers."

Among the well-known songs contained in the "Sing Song Melodies" are such popular hits as "Trees," "Lullaby of the Leaves," played by Jesse Crawford and sung by Charles Carlile; "A Great Big Bunch of You," "When You're Getting Along with Your Gal," and "Dinah," played by Don Wallace and sung by The Funnybooners; "Tiger Rag," "Masquerade," "Can't We Talk It Over," "Cuban Love Song," "I Apologise," and many other well-known tunes rendered by Donald Novis, The Eton Boys, Singing Sam, and many others.

The series of six "Melody Makers" introduce to the kinema-going public for the first time the composers of popular songs. Sammy Fain, assisted by The Eton Boys and Evelyn Hoey, render three of Fain's most famous numbers, such as "Let a Smile Be Your Umbrella," "Was That the Human Thing to Do?" "When I Take My Sugar to Tea," and seven other of Sammy Fain's successes, whilst the other "Melody Makers" feature Benny Davis, Cliff Friend, Gus Edwards, Jimmy McHugh, Dorothy Fields, each assisted by well-known film, radio and stage stars.

Eddie Klein, international film distributor, 55, Jermyn Street, London, S.W.1, foreign representative for Master Art Products Inc., indicates that in line with its policy to cater to all types of music-loving patrons, Master Art will continue as heretofore to include many of the old favourite songs along with the new and popular hits of the day in each of their "Sing-Song Melodies" and "Melody Makers," and it is interesting to note that "Night of Romance" a "Sing-Song Melody," featuring Donald Novis, of the "Big Broadcast" fame, is now running at the Regal Cinema, Marble Arch, where it has been booked for four weeks.

NEWSREEL BOUQUET
Press and Screen Collaborate

Fleet Street's friendly rivalry with the newsreels has been for all effective purposes ended by a sweeping gesture of wholehearted co-operation from several leading National newspapers.

British Paramount News, which secured sensational pictures of the air disaster which tragically ended the career of the Marquis de Pinedo, was the means of providing the *Evening Standard* with the main splash on their picture page on Tuesday evening.

An astounding series of pictures show the tragedy from the moment the Marquis shouted his farewell from the cockpit. The airplane is seen, as, gathering speed, it crosses the safety line, swaying as it fails to rise; crashes into a fence and crumples up. Fire bursts from the wreckage and the end is an inferno of flame from which the airman's ground mechanic turns away, his face buried in his arms.

These pictures, reproduced from British Paramount News were also a main feature in Wednesday's *News-Chronicle*.

Full acknowledgement was made by the newspapers to British Paramount News.

This big gesture of recognition follows the spectacular front-page treatment accorded by the *Star* to the Paramount film of the Cuban revolution.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.

'PHONE GULLIVER 8451-3

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Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

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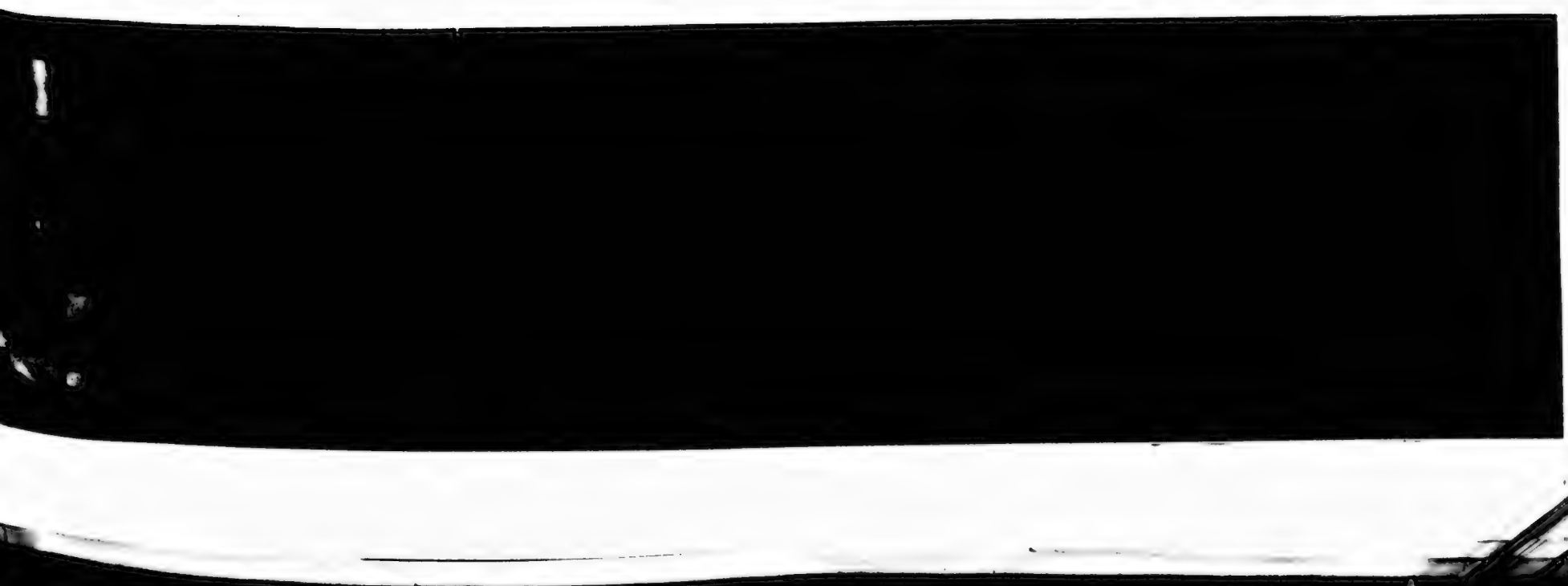


TRADE SHOW FIXED OF NEW ROBINSON FILM

"I LOVED A WOMAN"

IN line with such recent successes as "Gold Diggers of 1933" and "Good-bye Again," First National now announce yet another production of outstanding importance, for presentation to the Trade. This is the latest Edward G. Robinson starring picture, "I Loved a Woman," which is to be screened in London at the Cambridge Theatre on Wednesday, October 4, at 8.45 p.m.

According to D. E. Griffiths, First National's managing director, rarely have advance reports been so enthusiastic for any picture as have reached him from Burbank about this subject. Not only is it claimed to be Robinson's best, but also to stand at the forefront of the biggest pictures made this year.

Two Leading Ladies

Some idea of the scope of the picture may be gleaned from the fact that opposite Edward G. Robinson is Kay Francis, who, apart from having acted with almost every leading star in Hollywood, is also a star in her own right. This is the first time this distinguished actress has played with the dynamic actor, and their teaming should excite considerable interest. Robinson's second leading lady is Genevieve Tobin, who appeared for the first time under the First National banner in "Good-bye Again," and who made a success in her appearance in London in "The Trial of Mary Dugan" at the Queen's Theatre. Murray Kinnell, George Blackwood, Robert Barrat—who made a personal success in Ruth Chatterton's "Lilly Turner"—Farrell MacDonald, Lorena Layson, Robert McWade, Henry Kolker, Walter Walker, and E. J. Ratcliffe all have prominent roles in support.

A Famous Trio

Apart from the interest derived from the subject itself, it is of interest to note that "I Loved a Woman" brings the return of the collaborators of Robinson's recent hit, "Silver Dollar," Alfred E. Green being the director and David Karsner the author.

Just as "Silver Dollar" depicted the career of one of America's most fascinating personalities of early days, so "I Loved a Woman" concerns itself with the life story of a similar individual, but of more recent times. Robinson takes the rôle of a Chicago meat packer, whose marriage to a cold and selfish woman prompts him to seek solace with an opera star, whose beauty and vocal talents fascinate him. Her own aspirations rapidly fire Robinson with a similar spirit, and, in pursuing his ambitions, he rapidly rises to become a man of colossal influence in the business of meat-packing. It is at the height of his powers that he is faced with a crisis in which both his business and domestic affairs are involved, which takes the story to a climax of tremendous force.

"RADIO PARADE"

Big business figures are, it is stated, reaching Film House during the current week. These have abundantly proved that "Radio Parade" (B.I.P.) has confirmed, on its general release, the excellent reports on its provincial pre-release engagements, of which details have been published from time to time.

The opportunity to see on the screen the famous battery of B.B.C. stars has proved a new fascinating bait to entice the public from parched parks and open places to picture palaces.

It should also be noted that this week and next the popular fan magazine, the *Picturegoer*, is providing a very valuable publicity aid to the picture by running a competition with £50 in cash and many other prizes, in which readers are invited to see the picture and asked to name which, in their opinion, are the five best turns.

June Knight (Universal)

Universal's Big Musical

"Ladies Must Love"

SECOND in Universal's big cycle of musical productions, which at the moment numbers about eight pictures of various types, "Ladies Must Love" is now on its way to London.

Outstanding entertainment of an unusual kind is claimed in this production. It has no fewer than four recognised girl stars in support of the leading lady, June Knight, who, until Universal signed her up on a long contract recently, was the most sought-after star on Broadway. Supporting her in "Ladies Must Love" are Sally O'Neil, Dorothy Burgess, Mary Carlisle and Virginia Cherrill, leading lady of Charlie Chaplin's "City Lights."

It is stated that the blonde and beautiful June Knight received, and turned down, offers from almost every studio in Hollywood before accepting Universal's contract. Discovered by the great Ziegfeld, she has been starring on Broadway, singing and dancing in the big musical plays such as "Hot cha" and "Take a Chance," and is considered to be the leading musical comedy star in America.

While this latest Universal production is in many senses a big "musical," with four prominent song hits, its real strength is said to lie in the exceedingly clever and original comedy story.

Gold Diggers

It concerns the amorous adventures of four beautiful gold-digging show girls who, at the opening of the picture, find themselves in somewhat severe financial straits, as the result of which they plan a startling campaign to conquer masculine hearts, which is said to give 101 angles for really hilarious comedy.

E. A. DuPont directed the production as the first in his new Universal contract, and in selecting his cast he lined-up many comedians of note, such as George E. Stone, Maude Eburne, Oscar Apfel, Berton Churchill, Edmund Breese and Richard Carle, while Neil Hamilton was assigned the leading rôle, opposite to June Knight

Change of Title

Universal announces that the release title of the latest Slim Summerville-Zasu Pitts co-starring comedy, tentatively titled "Love, Honour and Oh! Baby!" will be "Oh, Promise Me!" The cast in support of the stars includes Lucille Gleason, Veree Teasdale, Donald Meek, George Barbier, Purnell Pratt, and Adrienne Dore.

The picture is due for Trade show shortly.

Katharine Hepburn Triumph

"MORNING GLORY"

New York Critics Wax Enthusiastic

"Morning Glory," which Radio Pictures are Trade showing on October 3, was greeted with unstinted praise by the New York papers when it opened its run at the Radio City Music Hall. Most of this praise was bestowed upon Katharine Hepburn, who is said to give a really startling performance.

That the public agreed with the critics is proved by the fact that "Morning Glory" played to 22,668 persons on the opening day.

The New York papers hail Katharine Hepburn's work as a revelation. Excerpts of the reviews follow:—

"The striking and inescapably fascinating Miss Hepburn proves pretty conclusively in her new film that her fame in the kinema is not a mere flash across the screen. It is, as I may have hinted, Miss Hepburn who makes 'Morning Glory' something to be seen."—*New York Herald-Tribune.*

"Hepburn is Splendid"

"The Hepburn fever will hit a high spot with this remarkable single-handed acting exhibition called 'Morning Glory,' a film on Zoe Akin's play. It is an all-Hepburn picture, and that unusual and interesting young woman does work which matches that of the ablest veterans. She is splendid. High comedy, pathos, drama, tragedy, all the theatrical moods are placed by the story at the disposal of the young star. She makes brilliant use of them."—*New York Mirror.*

"In 'Morning Glory,' Katharine Hepburn unquestionably proves her right to screen stardom . . . The supporting cast remains submerged for the most part because Miss Hepburn dominates the screen whenever she's within camera range with one of the most spell-binding portrayals of this or any other season."—*New York Evening Journal.*

Centre of the Screen

". . . Adolphe Menjou, C. Aubrey Smith, Richard Carle, Fredric Santley, and even Douglas Fairbanks, Jr., who has earned a wide popularity as an interesting screen personality, stand by and let Miss Hepburn hold the centre of the screen. Her achievement in 'Morning Glory' is sheer force of personality."—*New York Daily News.*

". . . . 'Morning Glory' is an almost constant source of delight and one of the most engaging pictures of this or any other year. Miss Hepburn displays a talent that is as profoundly sure as it is moving. Her diction is a delight. Her gestures, her lovely and poignant beauty and her deftness in handling some of the most taxing scenes to be found in any scenario mark her as an actress quite unlike any other young girl who has gone to Hollywood and made a name for herself."—*New York Evening Post.*

Showing Next Week

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing September 25

London

Astoria.—"A Bedtime Story" (Paramount).
Capitol.—"The Fire Raisers" (Gaumont-Ideal).
Carlton.—"Song of Songs" (Paramount).
Coliseum.—"Damaged Lives" (D. Diamond).
Davis, Croydon. — "The Good Companions" (Gaumont-Ideal).
Dominion.—"Gabriel Over the White House" (M-G-M).
Empire. — "Turn Back the Clock" (M-G-M).
Marble Arch Pavilion. — "Cavalcade" (Fox).
Metropole.—"Gabriel Over the White House" (M-G-M) and "Christopher Strong" (Radio).
New Gallery.—"Just Smith" (W. and F.).
New Victoria.—"A Bedtime Story" (Paramount).
Regal.—"The Working Man" (Warner).
Stoll.—"Sign of the Cross" (Paramount) and "The Good Companions" (Gaumont Ideal).
Tivoli.—"I Was a Spy" (W. and F.).

Birmingham

Forum.—"The Mystery of the Wax Museum" (Warner) and "Hold Me Tight" (Fox).
Futurist.—"Song of the Eagle" (Paramount) and "Elmer the Great" (First National).
Gaumont Palace.—"Central Air Port" and "The Mind Reader" (First National).
Scala.—"The Lost Chord" (A.P. and D.).

Bradford

Empire.—"Falling for You" (W. and F.) and "The Intruder" (Gaumont-Ideal).
New Victoria.—"Cavalcade" (Fox).
Regent.—"Private Jones" (Universal) and "Call Me Mame" (Warner).
Theatre Royal.—"The Kid From Spain" (U.A.).

Bristol

Empire.—"Summer Lightning" (U.A.) and "Train 2419" (Pathé).
Hippodrome.—"Cynara" (U.A.).
King's.—"A Kiss Before the Mirror" and "Cohens and Kellys in Trouble" (Universal).
New Palace.—"A Night in Cairo" (M-G-M) and "The Stick Pin" (Fox).
Regent.—"Falling For You" (W. and F.) and "The Phantom Broadcast" (Pathé).
Stoll.—"The Crime of the Century" and "Strictly Personal" (Paramount).
Triangle.—"Summer Lightning" (U.A.) and "Train 2419" (Pathé).
Whiteladies.—"A Kiss Before the Mirror" and "Cohens and Kellys in Trouble" (Universal).

Cardiff

Capitol.—"Farewell to Arms" (Paramount).
Empire.—"Cavalcade" (Gaumont).
Park Hall.—"Hell Below" (M-G-M).
Queen's.—"Viennese Waltz" (Wardour).

Edinburgh

Caley. — "Central Air Port" (First National) and "Devil's Playground" (Gaumont).
New Picture House.—"Waltz Time" (W. and F.).
New Victoria.—"Waltz Time" (W. and F.).
Palace.—"Happy Days are Here Again" (M-G-M).
Playhouse.—"Hell Below" (M-G-M).
Rutland.—"A Night in Cairo" (M-G-M) and "Black Beauty" (Pathé).
St. Andrew Square.—"A Night in Cairo" (M-G-M) and "Black Beauty" (Pathé).
Synod Hall.—"Big Cage" and "Out All Night" (Universal).

Glasgow

Coliseum.—"Leave It to Me" (Wardour) and "Hold Me Tight" (Fox).
Cranston's.—"The Mystery of the Wax Museum" (Warner).
Green's Playhouse.—"The Big Cage" and "Out All Night" (Universal).
La Scala.—"Cynara" (U.A.).
New Savoy.—"Falling for You" (W. and F.).
Regal.—"Leave It to Me" (Wardour) and "Hold Me Tight" (Fox).
Regent.—"A Night in Cairo" (M-G-M).
The Picture House.—"F.P.1" (W. and F.).

Leeds

Assembly Rooms.—"The White Sister" (M-G-M).
Coliseum.—"To-day We Live" (M-G-M).
Majestic.—"The White Sister" (M-G-M).
Paramount.—"King Kong" (Radio).
Rialto.—"Kid From Spain" (U.A.).
Scala.—"To-day We Live" (M-G-M).
Tower.—Mon.: "Luxury Liner" (Paramount); Thurs.: "The Big Cage" (Universal).

Liverpool

Forum.—"Mystery of the Wax Museum" (Warner).
Futurist.—"The Kid From Spain" (U.A.).
Palais de Luxe.—"Waltz Time" (W. and F.).
Prince of Wales.—"Sign of the Cross" (Paramount).
Rialto.—"Hell Below" (M-G-M).
Royal Hippodrome.—"A Night in Cairo" (M-G-M) and "Intruder" (Gaumont-Ideal).
Scala.—"The Past of Mary Holmes" and "Sailor, Be Good" (Radio).
Trocadero.—"Hell Below" (M-G-M) and "Great Stuff" (Fox).

Leslie Howard who will play in BRITISH AGENT for Warner

Manchester

Deansgate.—"Strange People" (Universal).
Gaiety.—"Cynara" (U.A.).
Market Street.—"A Night in Cairo" (M-G-M).
New Oxford.—"A Night in Cairo" (M-G-M).
Paramount.—"King Kong" (Radio).
Piccadilly.—"Cavalcade" (Fox).
Theatre Royal.—"The Kid From Spain" (U.A.).

Newcastle

New Westgate.—"Lucky Number" (Gaumont-Ideal).
Pavilion.—"Cavalcade" (Fox).
Queen's Hall.—"Hell Below" (M-G-M).
Stoll.—"Cynara" (U.A.).

Sheffield

Albert Hall.—"A Lady's Profession" (Paramount) and "House of Chance" (P.D.C.).
Central. — "Counsel's Opinion" and "Mysterious Rider" (Paramount).
Cinema House.—"The Blarney Stone" (W. and F.).
Electra Palace.—"Luxury Liner" and "One Precious Year" (Paramount).
Hippodrome.—"Woman Accused" (Paramount) and "Blue Light" (Universal).
Regent.—"Cavalcade" (Fox).
Union Street.—"The Wishbone" and "Happy Days are Here Again" (M-G-M).

"SIGN OF THE CROSS"

SMASHING PROVINCIAL RECORDS

Reports are reaching Paramount daily of extraordinary business done with "The Sign of the Cross" film and in many places old-established records, which for many months have not even been threatened, have now gone by the board.

At Cardiff "The Sign of the Cross" has proved an attraction of such magnitude that the management of the Capitol have retained the picture for a further seven days' run. It thus becomes the first picture which has stayed two weeks at this theatre for over five years.

Earl St. John has also retained the film for a second week at Birmingham, Leeds and Newcastle. In spite of the formidable opposition of the brilliant sunny weather, the theatres have done amazing business, long queues forming at ten o'clock in the morning and extra police and staff having to be requisitioned to cope with the crowds. "The Sign of the Cross" is the only picture to play two weeks at the Paramount, Leeds and Newcastle, with the exception of the film which opened the theatre.

A telegram from Birmingham reported nearly 4,000 admissions at four o'clock in the afternoon with a shade temperature of 80 deg.!

Reports of outstanding business have been received by Paramount from such widely separated centres as Llandudno (Savoy), Southport (Palace), Norwich (Regent), Torquay (Royal), Dublin (Capitol), and Liverpool (Forum).

Manager's Tribute

An extraordinary tribute to the pulling power of "The Sign of the Cross" has been received from W. Peel Smith, general manager of the Palace Theatre, Southport, who says:—

"We filled to capacity each evening. This only goes to prove that the weather is not the only deciding factor, and if we could only get more pictures of the calibre of 'Sign of the Cross,' there would be less complaining about heat-waves."

"BRITISH AGENT"

LESLIE HOWARD'S ROLE IN WARNER FILM

Leslie Howard's first starring picture under his new long-term contract with Warners will be "British Agent," which will go into production some time during this month, according to the latest studio schedule.

The picture will be based upon R. H. Bruce Lockhart's authentic narrative of adventures in Russia before and during the World War.

Theatre Furnishing
Pictons Ltd.
65 NEWMAN STREET
LONDON W.1.

NEWS KINEMA IN RAILWAY STATION

INGENIOUS PLANNING AT VICTORIA

Eliminating Extraneous Noises

THE opening on Tuesday, September 12, of the Victoria News Theatre to cater for the travelling public marks a further progressive step in the service offered by the Industry.

British News Theatres, Ltd., of which N. J. Hulbert is managing director, is responsible for this innovation, and the *Kine.* understands that the Victoria is to be the first of a chain of similar halls to be erected on main line termini, concessions having recently been granted by the railway companies.

A Difficult Site

The task of Alistair MacDonald, A.R.I.B.A., the architect responsible for the planning, was not an easy one, but he has solved what appears at first sight to be insuperable difficulties, and has to his credit a kinema which is a model of its kind. The first problem which arose was to find a remedy for the ever-present noise and vibration associated with railway stations. This he solved by virtually floating the auditorium in a casing of thatch-board, *i.e.*, straw compressed to a thickness of 2 in., and by avoiding contact with the Southern Railway Co.'s girders when erecting the ceiling trusses. In each side wall is a dry air void, in which is hung a blanket of asbestos. This combination has successfully prevented extraneous sounds and movements reaching the auditorium.

The site, too, presented special difficulties, and the only available location was above a roadway leading from Buckingham Palace Road to the platforms. This, of course, was covered by the station roofing girders, and the plans had to be accordingly drawn up to erect the kinema below this structure and above the roadway, leaving a 16 ft. space below as required by the L.C.C.

"A Human Lobby"

On the right of the station entrance the kinema entrance was made, and which leads to a small lobby with a similar opening on the opposite side for patrons entering from the station. A novel mosaic layout was designed by Mr. MacDonald for the lobby floor, to form what he terms a "human lobby." From the street a band of blue stone leads to the pay-desk, Automaticket equipped, set in the far corner, and from here to the stairway opposite is a lead of red stone-work. In between are patches of yellow. Set about the floor at various angles are affixed footprints. Lighting is by reflection from a moulded ceiling, which relies on direct sidelows for decorative finish.

Two solid pendants carrying the lamps hang on the street side, and on the station side lamps are set in two long ceiling recesses. Broad horizontal bands of polished Staybrite alternate with bands of light tone mahogany and maple burr, with a pleasing golden effect on the side walls.

To ask patrons to walk up a flight of stairs rising in a short length to a height

(*Continued on page* 38.)

A LINE OF COMMUNICATION

Heard outside the Futurist, Liverpool, a week ago, when "The Lost Chord" was in the programme.

Lady passer-by (noticing title, to friend): Ee: that reminds me. I'll 'ave to 'ave a new clothes line. Mine's broke.

The Observation Window

Controlling Exposures

Instrument for Measuring Light Values

"Elephant Trunk" Camera-Tripod

THE difficulty of making accurate photo-metric tests for the purpose of ensuring correct exposure is stressed in a paper in the current issue of the *S.M.P.E. Journal.* It is pointed out that it is the brightness of the illumination, and not the amount of light reflected from the set, which must be measured; consequently, any instrument which merely measures the light reflected is useless. Furthermore, allowance should be made for the varying transmission value of individual lenses at various foci.

ALL these difficulties are overcome, it is claimed, in an instrument known as the Graphometer, which contains a photo-cell, a 22½-v. battery, and a meter indicating the required iris setting. In use, the camera (a Mitchell being referred to) is slid right over for focussing, and the Graphometer is then placed behind the lens to be used.

THE reading is taken on a standard white card 20 in. square. It is stated that so accurate is this instrument in practice that in a series of tests needing lens apertures ranging from f/2 to f/22, the negatives were sufficiently consistent to be printed on the one light intensity.

IN the same way, photo-electric control of the printer light, although quite possible, does not give an accurate indication of the intensity needed. Users of sub-standard films which are printed in this way find, for instance, that what were intended to be artistic fades are practically eliminated by the automatic action of the photo-cell.

R. H. CRICKS tells me, too, that a number of years ago he experimented with a similar principle, a selenium cell controlling a shutter between lamp and aperture, but found the same difficulty—that, whereas the exposure should actually be set for the principal feature of the picture, with this automatic control the density of the whole of the picture was integrated, giving incorrect exposure.

THE "elephant trunk" camera-tripod, recently invented by Western Electric engineers, is being used for the first time in photographing scenes for "Take a Chance," now being filmed for Paramount release.

THE tripod, which strikingly resembles the elongated proboscis of the elephant, is so constructed that, at the touch of a finger, it can lower the camera to floor level, raise it six feet about the stage floor, swing it in every direction, retreat for a long shot, or rapidly advance for a close-up.

AMERICAN experts declare that television in that country is now practical entertainment for the home. Interest has been revived owing to the results of Dr. Vladimir K. Zworkykin's experiments and particularly his evolutionary electric eye or iconoscope. Possibilities of some working arrangement between television and the screen are being explored in Trade quarters.

WRITING in the daily Press on the question of colour of the railing ropes used in kinemas, a correspondent says, "seats are railed off by a dark red rope, which it is quite impossible to see. Patrons continually go crashing into them making a great clatter and getting their legs dangerously entangled. It is surprising that managers have not adopted the use of cords made of some white material that all could see."

MEMBERS of the Leeds Court of the Guild of Projectionists are to visit the short-wave transmitting station at Rugby, on Sunday, September 24. As this visit was largely due to the endeavours of the Birmingham Court, an invitation is extended from the Leeds body to any Birmingham members who care to join their party.

J. BENSON.

Answers to Correspondents

BECOMING A PROJECTIONIST

Sound Technical Training Essential

A correspondent inquires by what means he can become a kinema projectionist.

Reply:—

At present there is no recognised means of entry into the profession of projectionist. It follows that there is no age limit, other than the fact that a rewind boy is naturally expected to be a boy, and it is practically necessary to begin at the bottom.

As to the length of time one must occupy this position, the best course would be to get a job at some small kinema for a few months, and when the opportunity presents itself, obtain a similar post in a larger hall—preferably a circuit hall—where there is an opportunity of gradually working through the successive grades. Qualification for advancement will be largely a matter of keeping one's eyes and ears open, and acquiring a groundwork of technical knowledge, in which direction a knowledge of radio would undoubtedly be valuable.

It is to be feared that there is at present rather a glut of projectionists, but a short acquaintance with those out of jobs suggests the fact that many are those who have failed to keep up with the rapid advances in projection technique, and consequently find themselves superseded by newcomers into the business, who, in most cases, have had a sound technical training. There is every prospect that in the future the projectionist will need an increasingly high standard of technical knowledge, and the youth who can satisfy this demand should be fairly assured of a career

ITALIAN COLOUR PROCESS

It is reported from Milan that studios in that city which have been lying unused for some years have been bought by a company entitled Elios S. A. Cinematografia a Colari, and that the buildings will be reconstructed for the production of films in colours.

The names of Armando Zanotta and Sergio Morpinjio are associated with the venture, which introduces an entirely new colour process.

LIGHT-WEIGHT RECORDING SYSTEM

FOR NEWS REEL AND TRAVELOGUES

W.E.'s Development

A HIGHLY portable sound recording system specially suited for news-reel and travelogue work, has been designed by Western Electric engineers and will shortly be made commercially available.

The whole system comprises but four main units: camera, amplifier, mixer, battery box and microphone, and has a total operating weight of approximately 180 lb. The actual sound equipment weighs 100 lb.

The moving-coil microphone is featured in the system, while the amplifier unit is a remarkable piece of engineering ingenuity. This combines in one case both the amplifier proper and control or mixing panel, still leaving room for the storage during transportation of connecting cords, monitoring headphones, and microphone. This packs to a weight of 35 lb. For convenience sake while operating, the amplifier may be removed from the main case and a long cord connection is supplied for this purpose.

The transformers in the amplifier have light-weight coils and the use of lower power valves permit a reduction in battery demands, thus making for a considerable all-round decrease in weight.

The camera in this system records both sound and scene on one film, and the light valve method of recording (using the newly developed permanent magnet unit) is used.

The camera is driven from a 12-volt storage battery, a 2-volt cell supplying current for the filaments, with dry batteries for the plates of the valves in the amplifier.

From this power source the amplifier will operate successfully for 30,000 ft. of film, equivalent to approximately one month's average news-reel work, and the 12-volt battery for the camera will work for 12,000 ft., requiring recharging about once in two weeks.

IS YOUR SIGN EFFICIENT?

NOW'S THE TIME FOR OVERHAULING

Kinema managers and proprietors should always remember that a good sign outside their premises should be as effective by night as well as by day, and should be as serviceable in summer as in winter.

Often the mistake is made when the erection of new sign work is under consideration, of taking a too restricted view of its advertising possibilities. When signs are erected in summer, give a thought to their suitability for service during the night hours of winter. Alternatively, if the sign is put up in winter when you will have to rely on artificial light, make certain that the lettering will be of sufficient clarity and of a suitable colour to ensure its clear-cut visibility in natural light.

This is really the best time of the year for the overhauling of exterior signs. A coat of paint makes a wonderful difference and increases the efficiency of many signs by at least 100 per cent.

Overhaul the electric apparatus, so that every precaution is taken against the possibility of breakdowns when the external light is wanted most.

After all is said and done, a sign is always on duty, and that duty is only half discharged when its readability is diminished by its poor conditioning.

A NEW MICROPHONE

A novel form of microphone has been invented by A. J. Roberts, inventor of the Roberts Recording Apparatus. Instead of the carbon granules being mounted against a solid back faced by one diagram, they are mounted between a double diaphragm.

In addition to increased sensitivity, it is claimed that the new type of "mike" is completely non-directional. Sharply directional characteristics can be obtained, however, by using a parabolic reflector.

SIEMENS PLANIA CARBONS
A "STRIKING" SUCCESS

"SIGN OF THE CROSS" EXPLOITATION

A Most Impressive Prologue Staged by Leeds Showman

FOR the first time since the opening of the Leeds Paramount Theatre eighteen months ago a film has been retained for a second week. This was "Sign of the Cross," which was played to terrific business and drew long and almost continuous queues throughout the week.

An extensive campaign was launched by Manager Charles R. Young to put over the film. For several weeks in advance all advertisements and bill matter was underwritten with "Coming—'The Sign of the Cross,'" and the vestibule and lounge, cafés, and theatre exterior were covered with clever and effective cut-outs, pictorial displays and show cards. Single and double column blocks were accorded space in the daily papers, and the biggest push came on the Friday preceding presentation, when exceptional display advertisements were taken in the two evening papers.

The excellent prologue and epilogue received much commendation from Press and public alike. The singing of "The Rosary," "Lead Kindly Light" and "Onward Christian Soldiers" was of an accomplished order, as rendered by a choir of selected vocalists, with Olga Wakefield as the soloist, and the orchestra, led by Raymond, heightened the effect. The setting found the singers taking their places on the steps with the soloist on the summit, a cross in the background, and lighting cleverly manipulated to throw a white beam on the central figure.

The vocalists were heard during the concluding passage in the film, when Mercia and Marcus Superbus descend towards the arena, and are "discovered," as the film fades out, to make an impressive tableau.

Gladiator at Liverpool

Exceptional business is reported from the Trocadero and Forum, Liverpool, where "Cavalcade" and "Sign of the Cross" are being shown for a fortnight's season. Five performances per day are being given at each hall, commencing from 12 noon.

E. E. Lundy, manager of the Forum, indulged in a special advertising campaign to boost "The Sign of the Cross" (Paramount), culminating in a particularly colourful display of advertising material at the frontage of the theatre.

One of the attendants, dressed as a gladiator, was continuously on duty, and moving about the crowds which besieged the vestibule, attracted a great deal of notice.

Co-operation with Churches

"The Sign of the Cross," which had a week's premiere in Manchester at the Paramount Theatre, did extraordinary business. Record attendances were set up, and this is made more pleasing since Manchester has never seen such film competition as during that week. There were "Cavalcade," "Cynara" and "Warrior's Husband" in close competition.

Billy Greenfield, manager of the Paramount Theatre, Manchester, went all out on a terrific exploitation of the film, which lasted over a month, during which he touched every religious denomination in the whole of Lancashire, ending with a series of huge stencilled lay-outs round the theatre and one of the largest ever seen in the Manchester area, covering the whole of the front of the house and measuring approximately 100 ft. The whole was floodlit, making a striking display.

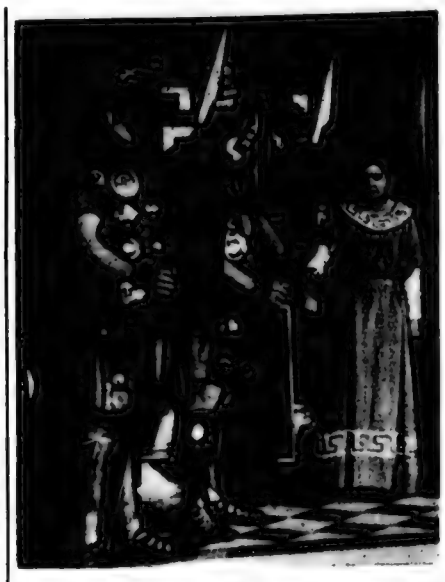
AN INGENIOUS SIGN

Liverpool's "Crooked Circle"

Being handicapped with a rather small vestibule, Peter H. Griffiths, manager of the Waterloo Picture House, South Shore, Blackpool, has not been in a position to put over the displays that he would have liked, but when showing "The Crooked Circle" (Gaumont-Ideal) he made quite an attractive display in the limited space available.

Attention was drawn to the picture, "The Crooked Circle," by means of a neon ripple ring which was fitted in the front of the pay-box.

The neon ripple is in the form of a crooked circle and created considerable attraction, and a card linked up the connection between the neon circle and the picture.



Doormen and cashiers as Roman legionaries and Roman ladies at Bristol Hippodrome, during the showing of THE SIGN OF THE CROSS (Paramount)

SEA SCENE AT SIDCUP

Novel "Luxury Liner" Tie-up

G. D. GAINE, the new manager of the Sidcup Regal, has introduced modern ideas of showmanship into his policy. Sidcup is not used to this sort of thing, but the interest and increased business that resulted from his tie-up with Canadian Pacific to call attention to "Luxury Liner" have shown that Sidcup is not above responding.

Mr. Gaine placed three funnels bearing slogans on the projecting porch of the Regal, and surrounded them with streams of pennants to give a nautical appearance. In the inner lobby a substantial ship's rail was set out before a back-drop representing the open sea. Life-belts and the paraphernalia of deck games were lying about, and the male ushers were dressed in white ducks. The effect from the street and on entering the theatre was most realistic, and the display fulfilled its object in getting the programme talked about.

KINEMA AS VILLAGE INN

Swinton Boost for "What! No Beer?"

OFFER OF FREE DRINKS

"WHAT! No Beer?" (M-G-M) was rather an anomalous title at the Picture House, Swinton, near Rotherham, lucky patrons of which were provided with a glass of beer free. This was part of a capital boost organised by George Whitfield, the manager, whose exploitation proved that small-town showmen are not behind their bigger brothers in putting over a film.

Securing the co-operation of a local brewery, Mr. Whitfield converted the foyer of the hall into an excellent replica of an old village inn. This was complete to the most minute detail, with its barrels and bottles, smoker's requisites, sanded floor, etc. Even the barmaid was in evidence. Life-size figures of Buster Keaton and Schnozzle Durante were seen apparently enjoying a glass of beer, and beneath the pumps was an artistically written slogan, which read: "We're treating everyone to laughter. Join the queue." There were also a few humorous signs typical of the average country inn.

The display aroused considerable interest in the township, but the free beer was even more talked about. This was made possible by the generosity of the brewery company, who gave Mr. Whitfield a large barrel free. The method of allocating the beer was to select from the tickets sold at each performance a number and flash the numbers on the screen.

The display, which was on view a fortnight prior to the screening, attracted crowds of sightseers curious to see their favourite kinema converted into an old hostelry.

"CAVALCADE" PROLOGUE

Impresses Bristol Audience

As a prologue for the opening performance of "Cavalcade" (Fox) at the Regent, Bristol, Manager H. V. Davids engaged Elsie Poste, a Bristol broadcasting artiste, to appear in an effective presentation. After a few bars of various well-known war songs had been played by the organist, the tabs partly opened and Miss Poste appeared and sang that well-known tune of other days, "Good-bye Bluebell"; the tabs closed for a moment and then opened again, and the vocalist sang a verse and the chorus of "There's a Long, Long Trail." Again the tabs drew together, and the music of "Pack Up Your Troubles" was played, and then across the stage marched a soldier in full war kit.

A moment's silence was broken by the sound of "The Last Post" followed by "Reveille," played by an unseen bugler in the wings. The tabs then opened fully and Miss Poste, dressed as Britannia, bearing her trident and shield, with a Union Jack behind her, above which was the one word, "Cavalcade," sang "Land of Hope and Glory." Then the stage curtain came down amidst the enthusiastic applause of the audience, and the show started.

A MODEL AIRPORT

Interests Sheffield in Air Film

There is an airport in reality at the Albert Hall, Sheffield, where V. H. Deacon, the manager, has been very thorough in putting over "Central Airport." The large foyer of the hall has been converted into an airport and here are to be seen scores of aeroplanes flying about. These vary in size from Meccano models to fairly large ones. There are also hangars, a full-size Armstrong-Siddeley aero engine and a Dunlop aero wheel and tyre. The latter is similar to the wheels used by the Imperial Airway liners.

It is one of the largest and most interesting aero displays ever made at Sheffield, and has been visited by thousands of air fans, apart from ordinarily interested visitors. The Sheffield newspapers have given considerable news space to the display, reproducing photos, and this has naturally added to publicity. Cunning lighting arrangements, including danger and flight lights, add to the success of the display.

There is another spectacular display outside the hall, surmounted by a 250-sheet specially designed, hand-painted poster right across front of hall, which is illuminated by floodlighting.

HULL TOREADOR

Advertises "The Kid from Spain"

Managers Cecil Gill and Thompson combined on a boost for "The Kid from Spain" (U.A.) when the film made its first appearance in Hull. Thirteen 48-sheets were placed in prominent parts of the city and both kinemas were dedecked with cut-outs of the same size. The song-hits were "plugged" in the vestibules a week previous and also during the week's run.

Additional publicity was obtained by sending round the streets a man dressed in a bright red costume of a toreador, carrying a printed card on his back.

Woolworth's Stores gave a special display of the records, complete with stills and cut-outs. Tie-ups were also arranged with several gramophone dealers.

STANLEY LUPINO & CO.

Proclaim "King of the Ritz"

E. Bowgen, manager of the Villa Cross Picture House, made full use of his front-of-house for publicising the screening of "King of the Ritz" (Gaumont-Ideal). Over the main entrance was a life-size cut-out of Stanley Lupino in the dress of a hotel commissionaire, whilst on either side were models of a man in golfing attire, a chambermaid, society girl, and a man in pyjamas. Below this setting were two colourful display panels giving the stars of the film, its title and times of screening, etc.

FOYER AS BOXING STADIUM

Brum Publicity with a Punch

Harry Yorke, manager of the Palace Theatre, Erdington, Birmingham, continues his record of consistent exploitation with striking lobby displays and shop tie-ups. Among his recent efforts was a window display in Peacock's Stores for "Letting in the Sunshine" (Wardour). The feature of this was a cut-out of Albert Burdon as a window cleaner on a ladder, complete with wash-leather and bucket, apparently cleaning the store windows. Cards announced that Albert Burdon was "Letting in the Sunshine" at the Palace and that the stores provide every material for letting in the sunshine into the home.

For exploiting "Madison Square Garden" (Paramount) a boxing ring was erected in the entrance, with a cut-out of Jack Oakie sitting in his corner waving greeting to all prospective patrons. The entrance doors were covered with plywood painted to represent stonework, with the words, "Madison Square Garden," in illuminated letters overhead. The sides of the entrance carried announcements of the boxing bouts to take place during the run of the picture, with the names of the champion boxers, Jack Johnson and Sharkey, who appear in the film.

Frame's Tourist Agency gave a good window display to "Rain" (Joan Crawford) with suitable advice about enjoying "Rain" at the theatre and avoiding it by visiting the holiday resorts.

For "Hello, Everybody" (Paramount) Manager Yorke arranged a window display at a leading music store with a cut-out of Kate Smith among a pile of broken records. Announcement cards intimated that Kate Smith was "breaking records" with her song hits at the Palace, and that all her popular records could be obtained at the store.

DIRECTING THE WAY

To "42nd Street," Ealing

Douglas W. Attree, of the Lido, West Ealing, obtained an excellent boost for "42nd Street" (Warner) with a tie-up arranged with the British Home Stores.

A week previous to the showing a window at the stores was devoted to a scene representing a street of theatreland with its array of theatre fronts and glittering lights. Sills of the stars were inserted in the windows of the main theatre in the setting, and the name, Lido, the title of the film, and showing date on the front, linked up the display with the kinema.

Inside the stores cards bearing the names, Main Street, 23rd Street, 5th Avenue, Times Square, were hung in the aisles leading to the different departments. Arrows suspended beneath these cards directed the way to the gramophone department where a display of song hits, records and a picture of the kinema's organist gave further publicity to the film.

A slide campaign featured by Mr. Attree at the kinema two weeks previous to the screening and the plugging of the song hits on the non-sync. and by the organist all helped to give the film a good send-off.

JAZZ DISPLAY AT HIGHBRIDGE

Regent a Big Attraction

When showing the "King of Jazz" (Universal) at the Regent, Highbridge, F. Wheeler dressed the front of the theatre in keeping with the title and spirit of the film, and as a result the house presented quite a gala apeparance.

The centre pillar of the vestibule had upon it a large circle of royal blue, with cut-out points in glitter gold. The title of the film was in white lined with red on a green ground. From the circle, on the centre pillar, streamers in tubes and curls in five different colours extended along the entire entrance, while each of the two outside pillars had four tubes.

Boosting Musical Items

Over the box-office there was a hanging card bordered with four-colour plait, and a bar of music with the lines in coloured tubes and the notes in white cut-outs. Across the length of the entrance was the title of the film in large white cut-out letters.

During the week previous to the run a record of musical items from the film was played daily for the benefit of passers-by, a loudspeaker being fixed behind the vent of the operating-box on the front of the theatre. During the first two nights of the run the whole of the programme was broadcast by this method.

As a result of this exploitation, Mr. Wheeler says he did good business, in spite of the hot weather and counter-attractions.

DRAWING IN HOLIDAY CROWDS

D. Attree's Gorleston Attraction

Holiday visitors to the Coliseum, Gorleston-on-Sea, and regular patrons have congratulated Douglas M. Attree, the lessee, on the improvement programme that he is carrying out in the building. Not only has he installed 120 super-fauteil counter-weighted bucket seats in the 1s. 3d. accommodation, but also his enterprise is demonstrated at the front of the kinema. The roof of the vestibule has been attractively panelled to Mr. Attree's own design, the squares being effectively picked out by miniature lights, and on the walls have been fixed striking art advertisement panels.

An attractive combined indicator and display cabinet has been installed in the main corridor. It was designed and constructed by Munford's Posters, Ltd., Gt. Yarmouth, and cleverly illuminated by Mr. Douglas Attree, Junr.

Special competition nights are proving very popular with the holiday audiences, particularly the comical events, which are arranged in accordance with the lessee's summer showmanship maxim, "Holidays are made for laughter—come to the Coliseum."

ROOF-HIGH PUBLICITY

Two giant heads of Wheeler and Woolsey and the film title, "So This is Africa," in glitter letters high up on the roof over the entrance to the Palace Theatre, Birmingham, were the highlights in W. Welsh's publicity campaign for this U.A. picture. At night the whole of the display was illuminated and floodlit.

ILLUMINATED STILLS in
STAYBRITE
FRAMES
on All in Service
from
GIROSIGN LTD.
90, WARDOUR STREET, W.1.
Phones: Gerrard 3526-3527

WHAT MANAGERS ARE DOING

Publicity Stunts as Seen by the Camera

A welcome sight in Swindon during the heat wave. The Picture House converted into an old hostelry with notices advertising free beer for persons seeing WHAT! NO BEER? (M-G-M)

THE SHOWMAN'S FORUM

A collection of illustrations of outstanding stunts which have proved excellent box office attractions. Look over these and see if there are any which you may adapt with profitable results.

V. S. B. Coombe's publicity for the month's programme at the Dominion, Walthamstow. He reaped the first reward of the harvest with record houses for 42nd STREET (Warner)

Shoppers in the Leek, Staffs, district had their attention drawn to SOLDIERS OF THE KING (W. and F.), at the Grand Theatre, by this window display by J. Pilkington

With good showmanship C. E. Windsor successfully put over GOOD COMPANIONS (Gaumont-Ideal) at the Regent, Sheffield. The picture shows the effective setting with a scene from the film and life-size cut-outs arranged by him in the vestibule

This attractive display in a local music store to publicise 42nd STREET (Warner) was put out by Billy Tyne, of the Ritz, Edgware

An effective display arranged with the French Line in Cockspur Street, S.W., in connection with ANOTHER LANGUAGE (M-G-M) during its run at the Empire

Good publicity for THE WORKING MAN (Warner) was obtained by W. Pepper with this effective setting at the Regal, Marble Arch, W.

Mechanically operated heads of cats were used in this display by E. G. Bigny for OUT ALL NIGHT (Universal)

Queues waiting for admission at the Paramount Theatre, Manchester, on the opening day of THE SIGN OF THE CROSS (Paramount)

E. G. Wigny's display in the front of the Palace, Bedford, for THE WHITE SISTER (M-G-M) attracted big crowds

AROUND THE LONDON SHOWS

"King Kong" Causes Excitement

STARTLING DISPLAYS

FORSAKING the idea of innumerable small cut-outs of the gorilla featured in "King Kong," Ernest G. Barnard, of the Globe, Clapham Junction, concentrated on one huge pictorial representation of the monster.

Right across the front of the house, and extending to the top balustrade, was a design of the gorilla. It measured over 50 ft. The figure was drawn to give the impression that its out-stretched arms were clutching the patrons entering the kinema. At night two 100-watt lamps illuminated the eyes.

Considerable publicity was obtained while the cut-out was being put up. Its huge dimensions necessitated it being set out in the roadway. Traffic was held up and crowds collected to see what was the trouble.

A humorous touch was given to the vestibule publicity by the exhibition of fearsome-looking teeth, which, according to an announcement, had been dropped on Clapham Common by King Kong.

By the way, I should like to mention the appropriate device that Mr. Barnard adopted for advertising "42nd Street." The kinema is situated by a motor-omnibus "stop." Accordingly, a sign-post informed the public to "Alight Here," and finger posts, bearing the notice, "To '42nd Street,'" pointed to the kinema.

Islington's Smart Advertising

A smart piece of advance publicity to exploit "King Kong" was adopted by Harry Sanders, of the Lido, Islington.

The pavement in the section of the street in which the kinema is situated is being repaved, and the Lido manager thought he might as well use the occasion. Accordingly he obtained a number of posters, and set them up in close proximity to the workmen, bearing the announcement "Paving the way to 'King Kong,' which is coming to The Lido."

A 10 ft. ape display was a feature over the pay-box, and outside the building were representations of other animals.

"Kong" at Golders Green

An effective boosting for the presentation of "King Kong" was also made by W. Fuller, of the Regal, Golders Green, where I found this showman had arranged two attractive window displays. One, measuring 8 ft. high by 12 ft. wide, was almost entirely covered by the head of "Kong" in black with red eyes and mouth, and although cheaply produced in the Regal workshop, was highly effective in attracting attention. The other window showed "Kong" in a skyscraper setting of cut-out models, and illuminated with a green flood lighting. It formed a good contrast to the silhouette window, and the pair raised a considerable amount of interest among passers-by.

A motor van also toured the district, and on each side of this was mounted large cut-out scenes of "Kong" on the State Building tower. The back was fitted with bars, and behind this was mounted a cut-out of the giant ape which was brought into prominence at night by brilliant lighting.

Wood Green Trailer

Record business was done last week at the Empire, Wood Green, where I found Percy Swanwick justifying his recent Showmen's Club award with an extensive publicity campaign for the screening of "King Kong" (Radio). The trailer was impressed on the public mind by the staging of an introductory illusion which lasted a few seconds. This opened with a deep drum roll as the tabs parted on a blackened-out stage, and as the lamps were brought up a silhouette of skyscrapers with lighted windows was seen extending across the stage.

The lighting was further increased, and with the noise of thunder there was seen towering above the city scenes a gigantic figure of "Kong." Through the gauze on which this was fixed could be seen faintly a woodland setting, and the entire show made an effective opening for the trailer which was screened immediately afterwards on to it.

His outdoor publicity during the week of showing consisted of an 18-ft. high cut-out of "Kong," which was erected over the theatre front and above a 9-ft. high sky-scraper scene. This figure carried the girl in one outstreched hand whilst the other moved backwards and forwards in the familiar "Kong" style. The size and movement in this display brought many people to a stand-still, and at night lamps in red and green behind the mouth and eyes respectively and operated with a flasher was an additional attraction.

Much excitement was caused in Clapham by this giant figure of KING KONG (Radio) over the entrance to the Globe

"King Kong" sales were also a feature of the week as the result of this showman's co-operation with a number of local stores, each of which carried attractive displays of merchandise, together with display boards boosting the Empire programme. Thousands of specially designed throwaways were also distributed and about 5,000 through the medium of the Sunday morning paper delivery.

Manager Selects Beauty Queen

The task of selecting Leyton's Carnival Queen was again left in the capable hands of Geoff Cohen, who staged at the Savoy last week the Borough of Leyton Official Beauty Contest. Each evening the preliminary heats were run off, and on Friday, with the assistance of Hartley Powers, the G.-B. star, the final selection was made.

Cash prizes were offered by the Savoy, and many commercial houses contributed consolation prizes, all of which were displayed with good effect in the vestibule. The event was well publicised in the neighbourhood and greatly assisted business.

With good showmanship Mr. Cohen made an entertaining show of the judging, and had erected on the stage a large silver rostrum fitted with a central swing door. Through this the competitors came and paraded on the stage, and then by the applause of the patrons the winners were selected.

Leyton's Carnival Spirit

Jack Harris, of the Kinema, Leyton High Road, made good capital out of the local carnival. In addition to carrying out a great deal of work behind the scenes, he entered a decorated car in the street procession and staged a burlesque of the "Beauty Queen." It was most amusing, and the humorous antics of the "queen" and her (or his) retinue, added the right carnival spirit.

Another humorous item was in connection with the film, "She Done Him Wrong." The kinema's tall doorman, minus his trousers, was chased in and out of the proscenium by a small page boy, in female attire. The "runaway" carried a small card bearing the title of the film.

Victoria's Laughing Week

The Metropole, with F. C. Lander now in charge, went "full out" with a "Laughter Week," which included comedy films starring Laurel and Hardy and Wheeler and Woolsey.

The week was well publicised, and I liked the humorous caricatures of the artistes which were displayed over the front of the house and in the vestibule.

Deptford Revives Memories

Chatting with the manager of the Broadway Theatre, Deptford, once the home of drama and now a kinema, I found him very reminiscent over "The Sign of the Cross," in which Wilson Barrett appeared at the Broadway, and already several of the patrons have mentioned to the manager that they saw the play "in the good old days."

Considerable interest was aroused for SO THIS IS AFRICA (U.A.) at La Scala, Manchester, by this front of the house setting arranged by C. H. Cox

Hammersmith's Birthday

COMMODORE STAGE SHOW

There are not many houses which can go back to the "eighties" that can claim to still retain their earliest patrons, as the Broadway can. The theatre is rich in historical associations with the heydey of the "legit." There are still a number of treasured antiquities in the manager's office recalling the days when the celebrities of the stage have appeared at the theatre. Several traces of the Victorian era are retained in the decorative scheme of the vestibule and in the auditorium.

Hammersmith's Birthday

To mark the fourth anniversary of the Commodore, Hammersmith, the management put over a brilliant stage show which included prominent broadcasting artistes. The "birthday cake" naturally formed a striking feature of the stage presentation, and Harry Kaufman, the variety controller of the circuit which now manages the house, deserves praise for the note of originality that he introduced into the setting and stage management.

Joe Muscant and his "boys," who have, week by week, broadcasted from the kinema, were featured, and were accorded a great welcome at each performance. Harry Davidson, the house organist, also put on a special novelty number.

Astoria, Finsbury Park, Birthday

The Astoria, Finsbury Park, celebrated its third birthday this week, and to mark the occasion, Charles Penley staged a super presentation which met with a tremendous reception. The house was gaily beflagged for this gala week, and when the tabs opened for the sixty-minute stage show there was seen a most attractive stepped setting in white, with silver glitter and black enrichments.

Anton and Michael Dore conducted in turn the combined Astoria orchestras, and the show opened with music from "Lohengrin." Songs and comedy turns were given a good hand, and the appearance of the Paramount Astoria Girls in costumes of brilliant colours was particularly appreciated by the crowded house on Monday. Well-known radio stars formed a pierrot troupe for the occasion, and the show closed with a brilliant-staged finale.

The dancing troupe made a colourful scene when they formed in front of the orchestra for the final setting, and from this group a number of the dancers, carrying large white circular banners, mounted the steps of the stage dressing. With the finish of the last number lamps behind these banners were brought up to reveal a message of good cheer to the house.

Boosting "Cavalcade"

To publicise "Cavalcade," "Dick" Read, of the Hammersmith Gaumont Palace, put over a dignified vestibule display, which was very effective.

Immediately over the entrance to the stalls was the title of the film carried out in Old English lettering. On either side cut-outs of trumpeters were stationed, and emblazoned on the pennants were the announcements of the date of screening. Easels placed at each end of the vestibule gave further details of the film.

I noticed that full use is made of the panels at the back of the auditorium. These are now illuminated from the back, and provide striking advertisements.

Epsom's Carnival

The Capitol, Epsom, took a prominent part in the town's carnival and shopping week. S. F. Aspinall the resident manager, introduced several items in keeping with the carnival spirit. The programme for the week consisted of British films, and artistes featured in the productions made "personal appearances." Among the "stars" who appeared were Mary Brough, Jessie Matthews, Gordon Harker and Sydney Howard.

By the way, I noticed an original publicity stunt in the vestibule. Mr. Aspinall has a huge disc, and patrons are invited to turn a knob and see the favourite artistes and the title of the films in which they are featured. These appear through slots in the face of the disc.

Croydon Scoop

A big scoop was pulled off last week by H. Arnold, publicity manager of the Davis Theatre, Croydon, who arranged with the *Croydon Advertiser and Surrey Reporter* to devote their cartoons to the arrival of "King Kong" (Radio) at the theatre. This cartoon occupied 8 in. by 7 in. and presented a series of clever and amusing drawings on the antics of the giant "King."

The publicity gained by this was enormous, for the paper has a large circulation throughout the county and the cartoon is one of its greatest features.

LONDONER.

MILITARY PROLOGUE

Introduces "Soldiers of the King"

"Soldiers of the King" had a very effective prologue when shown at Lancaster Palace last week.

First the commissionaire cast his ordinary garb for that of a Guardsman, while a young employee patrolled the theatre entrance wearing the full-dress uniform of an officer. The girl attendants and cashiers wore cabaret-soldiers uniforms, and before the screening acted as chorus to the Amateur Dramatic Society's leading lady, Miss Mary Goodwin, while she sang the theme song. After one parade on the open stage, the girls were marched into the wings while J. Cyril Busfield, the resident organist, played militaristic songs from "The Soldiers' Chorus" from "Faust," down to the local regimental march. Finally, the girls and Miss Goodwin returned to the stage and sang the last verse of the chorus of the theme song.

Paving the way for KING KONG (Radio) a clever stunt by Harry Sanders, of the Lido, Islington

Rotherham Boost for "Radio Parade"

RADIO SETS DISPLAYED IN EMPIRE FOYER

The exploitation of "Radio Parade" (Wardour) by C. Stuart Burgon at the Empire, Rotherham, provided Rotherham with a "Radiolympia" in miniature.

Mr. Burgon carried through the scheme in conjunction with Lilleker Bros., Ltd. the leading local radio dealers, and aroused considerable interest.

In reality it was a cross-over, for the large window of Lilleker's was converted into an advertising station for the film, and the commodious foyer at the Empire into a radio showroom at which the new models from Olympia were exhibited. In both cases artistic settings were used and enhanced the appeal of the displays.

In conjunction with the lobby display, loudspeakers and amplifiers were used to provide continuous concerts, and by the use of a radiogram excerpts from the film were introduced and carried into the street by means of outdoor speakers. A lavish display outside the hall was brilliantly illuminated.

Over 200 buses and trams carried attractive bills into the country and suburban areas urging the public not to miss the opportunity to see and hear their favourite radio stars.

BEDFORD PROLOGUE

"White Sister" Choir

Through the enterprise of E. G. Wigley, "The White Sister" (M-G-M) played to crowded houses during its showing at the Palace, Bedford.

A prologue was arranged on the stage by Mr. Wigley, featuring the choir of St. Joseph's Catholic Church, Bedford, under the direction of Dudley Ward, and by the kind permission of Canon Tonks.

Additional interest was aroused by cut-outs erected on the theatre's veranda, with a poster in front illuminated at night with coloured lamps. Flowers and palms for the stage setting were supplied by local florists.

"GOOD COMPANIONS"

Full Page in Bristol Paper

In the *Bristol Evening Post*, of Friday, H. V. Davids, of the Regent, Bristol, secured a whole page to boost "The Good Companions" (Gaumont-Ideal), which he is showing at the theatre this week. This was managed by co-operation between Mr. Davids and the newspaper, a number of advertisements being secured from firms selling articles such as portable typewriters, gramophones, dogs, motor-cars, and other things which can be described as good companions.

The whole of the centre column was filled with reading matter about the film, describing the story, the artistes, and production, and emphasising the fact that it was the first talking picture which the King and Queen saw in public.

The page was headed "The Good Companions," with a block of the well-known concert-party, who proved such good companions.

"RADIO PARADE"

Blackburn Tie-up

"Tiny" Richardson fixed up a good tie-up with a leading radio dealer in the centre of Blackburn for "Radio Parade," in the form of a joint window display boosting the film and a well-known make of radio set at the same time.

In the centre of the window was a large cut-out with photographs of the principal figures in the film, and picture "heads" of the radio stars adorned the big shop window.

Lit up at night, the effect was very striking.

SUMMONED TO ATTEND

Manager Hinks, of the Alex Cinema, startled Paisley last week with a bright publicity idea for his showing of "Private Jones." Over 5,000 householders in Paisley were the recipients of a legal-looking document, which summoned them to attend at the Alex. These were delivered from door to door, and caused a lot of favourable comment, and, what was better, good box-office business for the Alex during the run of the picture.

Free Gift Scheme at Manchester

L. LEWIS' OFFER OF "CYNARA" BOOK

LOUIS LEWIS struck an original note with a stunt he put over to publicise "Cynara" (U.A.) a week prior to the film's presentation at the Theatre Royal, Manchester.

Mr. Lewis, realising that a genuine offer of "something for nothing" always appeals to the public, inserted a small advertisement in the local papers, offering to the first two hundred persons sending a postcard to the Theatre Royal, a novel of Cynara, post free.

A great deal of interest was aroused by this stunt, and several hundred requests for copies were received.

The crowds to see this film were so great that many had to be turned away. For the benefit of these, Mr. Lewis inserted a displayed small advertisement in the local papers, stating how sorry he was that they were unable to obtain admission, and suggesting that they should attend early and make sure of seeing the picture.

NAUTICAL ATMOSPHERE

For "Pleasure Cruise"

Public interest in "The Pleasure Cruise" (Fox) was effectively captured by the three-fold display arranged by B. Gudgeon and H. Blent, of the Grand, Kidderminster.

Messrs. Whitford, the local Cunard agents, co-operated heartily. In a spacious window they displayed a large poster, illustrative of the film, and a large streamer giving the name of theatre, date of showing and stars, with advertisements of Cunard cruises as side pieces. They obtained from the Cunard Company a real ship's rail (15 ft.) and a lifebelt and bunting, which were used in a lobby display at the Grand.

In the lobby tableau the rail, in the centre of which was suspended the lifebelt, occupied the foreground, while a backsheet represented Genevieve Tobin and Roland Young on board a luxury liner. This was surrounded by bunting and at the sides stood huge palms. The floor was hand-painted to depict a deck. Illumination was provided by coloured fairy lights.

The third feature was staged in the Grand window. The background was filled by a poster (lent by the Cunard Company) of a marine scene, showing a liner entering a beautiful bay. Posters, illustrating the film, occupied the wings. A top streamer gave the title, and down the sides and across the bottom day matter and names of stars were printed.

The Picardy, Harlesden, has been acquired by Suburban Entertainments, Ltd., of which Alfred Abrahams is managing director. This house was the scene of a disastrous fire two years ago, but was entirely rebuilt by the late proprietors, Rose Bros., last year.

"DINNER AT EIGHT" IS SERVED

M-G-M's Great Banquet of Stars Full of Exploitation Possibilities

IDEAS FOR SHOWMEN TO ADOPT

IN "Dinner at Eight," Metro-Goldwyn-Mayer's great banquet of stars, showmen will have a truly great opportunity, for it is a subject that just teems with exploitation possibilities.

For the Palace opening M-G-M put over a terrific campaign, much of which exhibitors throughout the country will be able to duplicate.

The picture offers endless opportunities for tie-ups. The title, "Dinner at Eight," gives some excellent chances with restaurants. There are stills of Jean Harlow eating chocolates and looking in a mirror, which will make grand tie-ups with confectioners, beauty specialists, jewellers, lingerie shops, dressmakers, and such. There is a picture of Billie Burke reading a Marconigram, which should be good for space with the cable people. There are shots of the party drinking cocktails, of the men in evening clothes, and of Wallace Beery shaving and combing his hair, all of which can be made into excellent displays.

Advance Advertising

Actual advance advertising on the Palace showing started over a month before the opening, when posters went up on the Palace hoardings reading: "'Dinner at Eight' has gone, but 'Dinner at Eight' is coming."

This advertising was possible at the Palace because the actual stage production had just finished a successful run at that theatre. After a week or two these posters were substituted by more definite information regarding the advent of the picture. Hoardings and newspapers carried advertisements well in advance with lines about "M-G-M's Banquet of Stars" and "The Play of the Year Made Into the Film of All the Years."

About a week before the showing girls dressed as waitresses paraded the West End carrying trays on which was a card about "Dinner at Eight," and further details were painted on their aprons. These girls, while not expensive to hire, created a much bigger sensation than would have twice the number of sandwichboard-men. In the evenings sandwichboard-men with special neon-lighted boards paraded the main thoroughfares and presented a very effective spectacle. For the outlying districts a three-wheeled van lit with neon toured around.

A tie-up was arranged with Selfridge's, who gave one of their most important windows on Oxford Street for the display, which attracted huge crowds. It consisted, as the illustration shows, of a huge clock on the window with hands pointing to eight o'clock. A tastefully arranged table was set out in the window and life-sized cut-outs of the stars were grouped around it. In return for this display Selfridge's were given a corner of the Palace, where they fixed up a table set for dinner. This table, which held over £100 worth of articles, fitted in beautifully with the decorative scheme of the vestibule.

The entire entrance hall of the Palace was fitted out in walnut to represent the dining room of a luxurious mansion. At the doors stood two 6 ft. 3 in. flunkeys in livery, while by the table were two wine-stewards in faultless evening-dress.

Tie-ups Galore

Tie-ups were also arranged with Mevrowitz, the opticians, who used photographs of stars and scenes from the film in a new type of picture-frame they are handling. These displays were used in their Regent Street and Bond Street windows.

Jennings, the tailors, of Coventry Street, gave one of their windows to a large cut-out of Wallace Beery and Jean Harlow in evening wear, with a card reading: "Get that New Suit from Jennings and Look Your Best for 'Dinner at Eight.'"

Lawrence and Sons, of Charing Cross Road, had a display of evening wear—shirts, ties, collars, waistcoats, and so forth, with pictures of Beery and Edmund Lowe in evening-dress, and a line reading: "Look Your Best for 'Dinner at Eight' by dealing with Lawrence and Sons."

"Max's," the hairdressers, of Charing Cross Road, also ran a display which showed a picture of Wallace Beery combing his hair as a tie-up with Maxine, a hair tonic in which they specialise. The line used on this was: "Use Maxine, the Ideal Hair Tonic, and Look Your Best for 'Dinner at Eight.'"

Ever-Ready Corner Display

A fine site was secured in Piccadilly Circus at a spot by the London Pavilion known as "Ever-Ready Corner." This spot is a favourite meeting-place, and is owned by the Ever-Ready Razor Co. Mr. Drukker, of Ever-Ready, agreed to devote one of his windows to a display, the feature of which was a large cut-out of Wallace Beery using an Ever-Ready razor. Here, again, the line was used: "Use an Ever-Ready and Look Your Best for 'Dinner at Eight.'" The Ever-Ready Corner is one of the busiest places in London, and the display attracted a tremendous amount of attention.

Webster and Girling, the ticket agency of Baker Street, ran a full-sized display, advertising the fact that tickets for "Dinner at Eight" at the Palace could be obtained there, and a similar show was given by Webster and Waddington, of Mortimer Street.

Savoy's "Dinner at Seven"

The Savoy Hotel, for the opening of the picture arranged a special "Dinner at Seven," so that patrons could be present at the opening of "Dinner at Eight." The Savoy, at their own expense, had special cards printed and distributed, advertising this special "Dinner at Seven."

A similar idea was used with other West End restaurants. The Prince's, Golden Brasserie, the Bristol, Henry's, Romano's, Murray's and other well-known spots had four-page folders with their price lists inside and copy on the front reading, "Before and After 'Dinner at Eight' dine and dance here."

Thousands of paper serviettes were printed with a clock at eight stamped in one corner and matter regarding the showing of "Dinner at Eight." These were distributed in snack bars, restaurants, private hotels and boarding houses all around London and in the West End. There was very little difficulty placing these, and the continued demand for fresh supplies proved that they were being appreciated.

One of the greatest scoops of the campaign was a double-page spread tie-up with the *Daily Mail*. This is the first time such a big tie-up of its kind has been secured with this paper. Advertisements were secured from well-known companies, who linked up their products with the stars in the film and a competition run by the *Mail*.

A number of other tie-ups and stunts are in course of completion, but the details given above will be sufficient to show exhibitors the possibilities M-G-M's box-office sensation offers all live showmen.

NEWSPAPER BOOSTS FILM

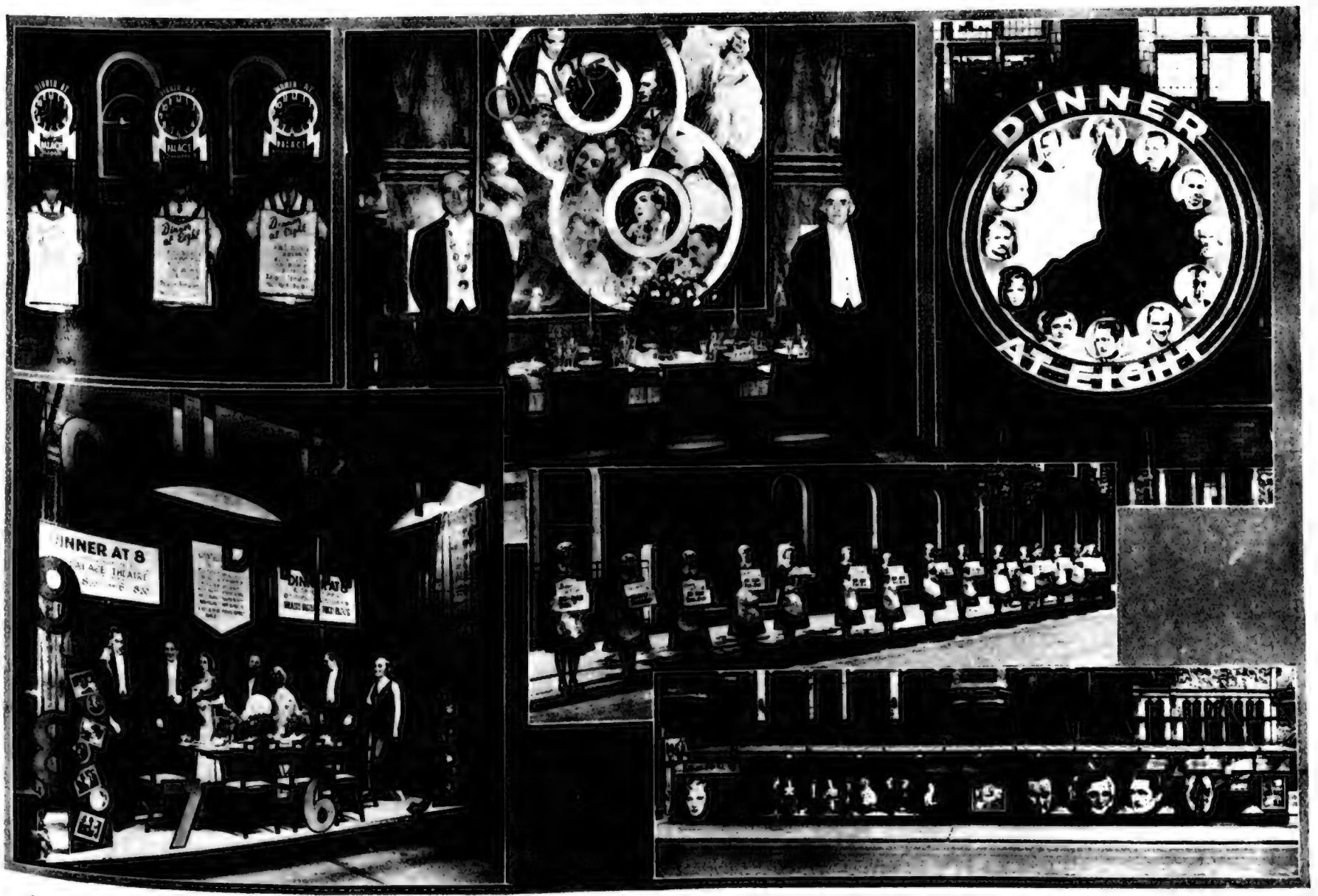
"Endurance" on Poster

While running "Endurance" (W. and F.) at the Stoll Picture House, Bedminster, Bristol, W. Collings took advantage of the fact that the *Bristol Evening World* was running a series of articles entitled "Mysteries of the Sea," by Commander F. A. Worsley, who supplies a running commentary for the film, and made an arrangement with the literary editor of the paper for a special mention of the film in connection with the article and also a reproduction of a still.

The paper also supplied a number of specially printed placards, some of which were displayed at the entrance to the theatre, while boys were sent out on the streets carrying these placards and distributing handbills. A boy with a placard and handbills was also present at the Bristol City football ground.

ATTRACTIVE DISPLAY FRAMES

People passing the reopened Plaza, Woodford, have had their attention drawn to forthcoming announcements and stills of films by the attractive display frames in which they are housed. These are the latest type Girosign illuminated stainless steel frames. Full particulars of the company's hire service can be obtained from Girosign, Ltd., 90, Wardour Street, W.1.



One of the biggest campaigns launched in connection with a film was that by M-G-M's exploiteers for the presentation of DINNER AT EIGHT, at the Palace Theatre. These pictures show the sandwich boardmen with neon-lighted boards; the entrance hall of the Palace furnished to represent a dining hall of a luxurious mansion; the giant clock on the theatre front; window display at Selfridge's; parade of waitresses, and display work at the Palace by Cinema Signs

MUSICAL ATMOSPHERE
FOR OCT. 30 RELEASES

Wide Range of Suggestions for Presenting "The Lost Chord"

By A. W. OWEN

FROM a musical point of view, "The Lost Chord" is the most interesting release of the week, and will well repay a little trouble and expense in featuring the famous song of Sir Arthur Sullivan.

With an orchestra, we have a choice of presenting the song as a trumpet solo, by means of a vocal record, or by vocalist. With an organ, either as an organ solo or using the instrument as accompaniment to vocalist or record, while non-sync. has a wide choice of the above and also the recording of the H.M. Coldstream Guards' Band.

Heavy drama predominates in the rest of the releases, and old favourites are chosen in the tone poem "Finlandia" of Sibelius, Rachmaninoff's "Prelude," and two overtures, Beethoven's "Coriolanus" and Thomas's "Raymond."

"The Merry Monarch" is a Puritanian fantasy which is best served by Hungarian music, and I have suggested either the famous Liszt Rhapsody No. 2 or one of Brahms' popular Hungarian dances, the latter being more suitable for small orchestras and organ presentation.

When synchronisation is suggested between the non-sync. and organ, it should in most cases be only partial synchronisation, which is more effective than mere accompanimental organ playing and definitely provides a very necessary change of musical tone colour, especially where the organ is only of medium size.

"THE LOST CHORD" (A.P.D.)

CERT. A. 8,274 ft. Reg. No. Br.8626. Reviewed in *Kine*, April 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—John Stuart, Mary Glynne, Elizabeth Allan, Anne Grey.
ATMOSPHERE.—Sentimental melodrama inspired by Sir Arthur Sullivan's famous song.
ORCHESTRA.—"The Lost Chord." Sir Arthur Sullivan. (Boosey-Hawkes.) This song can be presented as "Cornet" solo as orchestrated, or the same orchestration used as an accompaniment to either the vocal record detailed below or to engaged vocalist, who should be a mezzo-soprano, as the orchestral key is F major.
ORGAN.—As orchestra. In this case song copies should be used for adaptation either for solo, synchronisation or vocal accompaniment, available in three keys as desired.
NON-SYNC.—"The Lost Chord." Sir Arthur Sullivan. Recorded by H.M.V. as follows:—C.1599, Essie Ackland, contralto with organ; D.B.1526, Beniamino Gigli, tenor with organ; B.2313, H.M. Coldstream Guards' Band (cornet solo); C.2493, Arthur Meale, solo organ, Central Hall, Westminster.
LIGHTING EFFECTS.—Blendings of orange, violet, two shades of blue (medium and dark), concluding with violet shading to flood of blue.

"CHRISTOPHER STRONG" (Radio)

CERT. A. 6,978 ft. Reg. No. F.8825. Reviewed in *Kine*, June 8, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Katharine Hepburn, Colin Clive, Billie Burke.
ATMOSPHERE.—Sex drama dealing with a clash between old and new morality, adapted from Gilbert Frankau's novel of the same name.
ORCHESTRA.—"Finlandia." Tone Poem. Sibelius. (Chester.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy either for solo or synchronised presentation, with the record as detailed below for non-sync.
NON-SYNC.—"Finlandia." Tone Poem. Sibelius. Recorded on Columbia D.B.9655, by Sir Henry Wood and the New Queen's Hall Orchestra.
LIGHTING EFFECTS.—Blendings of deep-tinted dramatic colours in slow-fading sequence, concluding with deep crimson on final sixteen bars of interlude.

"THE MERRY MONARCH" (U.A.)

CERT. A. 6,750 ft. Reg. No. F.8808. Reviewed in *Kine*, June 29, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Emil Jannings.
ATMOSPHERE.—Puritanian fantasy suggested by Pierre Louy's satirical masterpiece, "Le Roi Pausole."
ORCHESTRA.—"Hungarian Rhapsody No. 2." Liszt (Boosey-Hawkes), for large orchestra and "Hungarian Dances" No. 5 or 6, Brahms, for small combinations.
ORGAN.—As orchestra. If the Rhapsody is presented, record synchronisation is advisable, with adaptation from any piano-solo edition. "Hungarian Dances" can be similarly adapted or used for solo presentation.
NON-SYNC.—"Hungarian Rhapsody No. 2." Liszt. Recorded on Columbia D.B.9494, by J. H. Squires' Octet (for organ synchronisation), or Columbia D.X. 9-10, for solo presentation, recorded by Sir Henry J. Wood and the New Queen's Hall Orchestra. For shorter interlude use No. 5 or 6 of "Hungarian Dances," Brahms, recorded on Columbia D.B.5466, by Sir H. Harty, the Halle Symphony Orchestra.
LIGHTING EFFECTS.—Blending of blue in two shades, orange and violet, in fading sequences.

"THE BIG CAGE" (Universal)

CERT. U. 6,685 ft. Reg. No. F.8631. Reviewed in *Kine*, April 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Clyde Beatty, Anita Page.
ATMOSPHERE.—A sensational drama of the circus world dealing with the hazardous business of wild animal training.
ORCHESTRA.—"Petite Suite de Concert" (No. 1 only). S. Coleridge-Taylor. (Boosey-Hawkes.) Played as an introductory interlude only, with last bars synchronising with the screening of the first title of the film.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo presentation or synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Petite Suite de Concert" (No. 1 only). S. Coleridge-Taylor. Recorded on H.M.V. C.2372, by Dr. Malcolm Sargent and the London Symphony Orchestra.
LIGHTING EFFECTS.—Amber, deep violet and crimson in slow fading sequence, concluding on crimson.

"PICTURE SNATCHER" (Warner)

CERT. A. 6,370 ft. Reg. No. F.8851. Reviewed in *Kine*, June 15, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Madge Evans.
ATMOSPHERE.—Press racketeer drama, which ruthlessly exposes the methods employed by those who run the scandal sheets of the American newspapers.
ORCHESTRA.—Any heavy standard overture such as "Coriolanus." Beethoven. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation, but using the piano-conductor copy of the above orchestration if synchronising with record as detailed below for non-sync.
NON-SYNC.—Any standard heavy overture such as "Coriolanus" (Beethoven), recorded on Decca C.A.8091 by the Berlin State Orchestra, conducted by Alois Melichar, or on Columbia L.1021, by Sir Henry J. Wood and the New Queen's Hall Orchestra.
LIGHTING EFFECTS.—Blending of deep dramatic tints, concluding with deep amber, fading to deep crimson.

"FAST WORKER" (M-G-M)

CERT. A. 5,742 ft. Reg. No. F.8648. Reviewed in *Kine*, April 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—John Gilbert, Mae Clarke, Robert Armstrong.
ATMOSPHERE.—Comedy-drama, with an eternal triangle theme, pathos, romance and thrills—blended with humorous episodes.
ORCHESTRA.—"La Gioconda"—Dance of the Hours. Ponchielli. Excerpts from this selection can be arranged to suit length of interlude required, and should be presented as an introductory entr'acte.
ORGAN.—As orchestra, using the piano-solo copy for adaptation, and if partial synchronisation is used, record detailed for non-sync. will be useful.
NON-SYNC.—"La Gioconda"—Dance of the Hours. Ponchielli. Recorded on Decca K.551 by Basil Cameron and the Hastings Municipal Orchestra, presented as detailed for orchestra above.
LIGHTING EFFECTS.—Blending of blue, violet and amber in fading sequence, according to excerpts of selection used for interlude.

"MURDERS IN THE ZOO" (Paramount)

CERT. A. 5,400 ft. Reg. No. F.8759. Reviewed in *Kine*, May 18, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Charlie Ruggles, Lionel Atwill, Kathleen Burke.
ATMOSPHERE.—Lurid murder melodrama; story of fanatical jealousy, played against zoological backgrounds.
ORCHESTRA.—"Prelude in C Sharp Minor." Rachmaninoff. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation. If synchronisation with record is attempted, the orchestral piano-conductor of above orchestration, which is in C minor, will be found to save transposition, as the recording is in the same key.
NON-SYNC.—"Prelude in C sharp minor." Rachmaninoff. Recorded on Columbia D.X.87, by Sir Henry J. Wood and Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic colours in fading sequence, deep crimson predominating.

"SON OF THE BORDER" (Radio)

CERT. U. 4,986 ft. Reg. No. F.8828. Reviewed in *Kine*, June 8, 1933.
PUBLICITY.—One 6-sheet.
STAR.—Tom Keene.

The new camera crane which is used in difficult shots such as is illustrated in THE MIDNIGHT CLUB (Paramount) set. The group below the camera is Clive Brook, Helen Vinson and Alexander Holt, the Director

ATMOSPHERE.—Spirited Western outdoor drama, with conventional story, and a runaway coach as the principal thrill.
ORCHESTRA.—The Overture to "Raymond." Thomas. (Boosey-Hawkes.) Either the entire overture as a separate interlude or the final "Allegro" movement as an introductory presentation.
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation, but using the piano-conductor (new edition) copy of the above orchestration for synchronising with record as detailed below for non-sync.
NON-SYNC.—Overture to "Raymond." Thomas. Recorded on Columbia D.X.104 by Percy Pitt and the London Symphony Orchestra.
LIGHTING EFFECTS.—Purple and deep violet for first theme, fading to amber till final "Allegro" movement, which should be deep red.

SEVEN FEET GUARDSMEN
"Soldiers of the King" Display

J. Pilkington, of the Grand Theatre, Leek, did wonderful business with "Soldiers of the King" (W. and F.) during one of the hottest weeks of the summer.

A tie-up was arranged with Woolworth's, the outstanding features of which were the 7-ft. cut-outs of guardsmen displayed at the entrance and in the windows of the stores. The window display consisted of a cut-out guardsman surrounded by stills and records of the theme song, and a card announcing: "Get your record now, 'Something About a Soldier,' from the film 'Soldiers of the King,' showing at the Grand."

The figures of the guardsmen were made by the staff of the theatre, reducing the cost of the exploitation to practically nothing.

Organ Interlude Series. No. XIII.

"KING SONG" INTERLUDE

By J. Burnett Fenner, Solo Organist at the Stoll Theatre, Newcastle-on-Tyne.

THE inclusion of interludes by our leading provincial organists will help to make the series fully representative of all classes of solo presentation, and organists will find another novelty interlude of interest in this week's parody title of "King Song," by J. Burnett Fenner, the resident solo organist at the Stoll Picture Theatre, Newcastle-on-Tyne.

J. B. FENNER

A collection of this series in folio form will, I hope, provide every organist with a list of "ideas" upon which he can always rely to help him when he has to decide "What can I play next week?" This mutual co-operation of "brain-waves" is bound to definitely improve the solo interlude presentation and that is the main purpose of publication.

This interlude is specially suitable either for the week preceding or the week following the screening of "King Kong" or as a general presentation at any time, except as an introduction to the film itself, which demands a short misterioso introductory interlude with gong effects such as specially composed by Herbert Griffiths, the musical director of the Stoll theatres, for the original London Coliseum production.

J. Burnett Fenner is one of our leading provincial organists, a fine executant and well known in the Northern capital both as a church and kinema organist.

A. W. O.

"KING SONG."

Slide.	Caption.	Music.
1.	"KING SONG."—An interlude suggested by the film "King Kong."	Introduction to "The King's Lieutenant" (Boosey-Hawkes). About 20 bars only.
2.	After seeing "King Kong" I began to think of the variety of "Kings" I knew in music. The following examples will give some idea of the many styles I recollect.	
3.	The piece now being played is from "THE KING'S LIEUTENANT"—a well-known overture,—which reminds me of another tune.	
4.	The famous old song: "SOLDIERS OF THE KING."	One chorus.
5.	The King's soldiers also appeared in a more recent song—"THE KING'S HORSES."	One chorus.
6 & 7.	Words of chorus.	
8.	In contrast we have that great favourite: "THERE LIVED A KING," from "The Gondoliers."	With record Col. 9565 (vocal) (Chappell & Co.).
9.	A different kind of king—Paul Whiteman's musical film "King of Jazz," in which the chief tune was "SONG OF THE DAWN."	One chorus (Chappell & Co.).
10 & 11.	Words of chorus.	
12.	Another "King" song of not so long ago—a love song—"KING FOR A DAY."	Chorus with Harry Richman record (Brunswick), (pub. F. D. & H.)
13.	Even a comic song that tried to put an end to the "King"—"THE KING ISN'T KING ANY MORE."	One chorus (L. Wright).
14 & 15.	Words of chorus.	
16.	Finally—a portion of the famous overture—"IF I WERE KING" (SI J'ETAIS ROI).	Last movement (un poco ritenuto) with Columbia record DX361 (Boosey-Hawkes).

Carefully studied lighting effects will enhance this interlude and should be used whenever it is possible.

EDGWARE ORGAN INTERLUDE
ATTRACTIVE PROGRAMME AT THE RITZ
Clever Showmanship

On entering the Ritz, Edgware, last week I inquired of Billie Tyne, the popular manager, what Henry Wingfield, the organist, was playing, and was silently shown to a seat, and requested to "wait and see."

About the middle of the programme the "tabs" closed, and, as the words "Henry Wingfield" appeared on them, opened again showing the title of his interlude on the screen. This was called "Just Roses," and after two introductory and original verses (set to music of "Charmeuse") Henry proceeded to entertain us with a selection of Rose songs and numbers cleverly woven into a musical commentary.

As the show proceeded the interest of the audience grew, and when Mr. Wingfield, at the three manual Compton organ, accompanied Jack Hylton's recording of "The Wedding of the Rose," a great burst of applause disturbed the attentive silence of the auditorium. Continuing, two more numbers were given, all with descriptive illustrated slides, and then two silver curtains slowly closed. These were beautifully lighted, and the voice of Richard Crooks singing "Only a Rose" was cleverly and artistically accompanied.

At the second chorus the curtains parted revealing a beautiful stage-setting of an Old English Rose Garden, complete with bowls of roses, and, centre stage, a sundial, on the base of which lay a solitary bunch of roses. The lighting effects used were very good, and their effectiveness was enhanced by the stage first appearing in dark hues, gradually becoming brighter and clearer until at the finale a bright red cloud effect appeared on the screen with a deep blue sky behind it.

The stage setting, lighting, etc., was conceived and executed by Billie Tyne, and the result from the point of view of the audience, may be imagined. Round after round of applause echoed through the theatre, and there is no doubt that Messrs. Tyne and Wingfield certainly deserved them.

LONDONER.

W. J. FURSE AND CO. BUSY
RECENT INSTALLATIONS

The services of W. J. Furse and Co., Ltd., electrical engineers and contractors, of Traffic Street, Nottingham, have been largely in demand of late. Many of the new houses which have opened during the past month have been equipped with apparatus by this company.

At the Capitol, Didsbury, one of the latest type Furse dual-magnascope screen-masking equipment has been installed. This is constructed with tubular steel and allows for the expansion from small to large picture.

Other work by W. J. Furse and Co., Ltd., at the Capitol included the overhauling and reconditioning of the console lift, orchestra lift and curtain controls, which they supplied and installed in the old Capitol, which was destroyed by fire.

At the Plaza, West Wickham, opened at the beginning of this month, there are two Furse electric curtain controls, complete with all metal tracks.

Another installation is that of two Furse single-switch curtain controls, with all tracks and patent exit door panic bolts, at the Odeon, South Harrow.

LIVERPOOL ORGANIST TO BROADCAST

Two further broadcasts of James N. Bell, playing the Christie organ at the Carlton Kinema, Tuebrook, Liverpool, have been arranged by W. J. Speakman, general manager of the C. J. Doyle circuit of five halls. The broadcasts will be from 6.30 to 7 p.m. on October 14, and from 7.30 to 8 p.m. on October 20. Mr. Bell's first broadcast from the Carlton was on August 4, and as the result of this hundreds of congratulatory letters were received from listeners. It is probable that the B.B.C. will book further dates. S. Eaton is manager of the Carlton. The C. J. Doyle circuit comprises the Capitol (Edge Hill), Carlton (Tuebrook), Granada (Dovecot), Regent (Knotty Ash), and the Warwick (Warwick Street). All Liverpool.

OVERSEAS CONTRACTS
FOR BECK AND WINDIBANK, LTD.

The well-known furnishing specialists, Beck and Windibank, Ltd., of Clement's Street, Birmingham, are having a busy time with contracts not only in this country, but overseas. This week they have shipped a large consignment of tip-up chairs for the Sagar Theatre, Lahore, India, and have received a contract from Beyruth, Syria, for a complete set of proscenium draperies.

SIGN WITH 3-FT. LETTERS

In place of the Trocadero bulbous lamp sign at the corner of Camden Street, Liverpool, has been erected a Neon name sign with "Trocadero" built up of 3 ft. wood letters outlined with red tubing. Pointing along Camden Street in the direction of the kinema, is a large arrow in green tubing.

W.E.'s LATEST TRIUMPH

Everything in Sound for the Troxy

ELABORATE WIRING

THE sound installation at the Troxy, Commercial Road, Poplar, which has been entirely carried out by Western Electric, is undoubtedly one of the finest and most comprehensive in Europe, for, in addition to a 28XF Sound system, it has been equipped with a third projector, double turntable non-synchronous attachment, duplicate and additional amplification, stage amplification, and is shortly to be fitted with deaf sets.

The stage amplification equipment is most elaborate, consisting of 11 microphones and 21 points on or near the stage, to which the microphones may be connected. Over 6,000 ft. of cable have been used in installing this particular part of the equipment alone.

The microphones are connected to a controlling panel situated in the auditorium which, by means of switches, can control the volume of each microphone individually or collectively at the discretion of the director. The sound is then fed into the regular theatre amplifier and is broadcast from extra horns concealed in the proscenium arch.

The amplification and theatre horns are duplicated for use in emergency and can also be used to reinforce normal volume whenever special treatment of the picture suggests itself.

Complete flexibility of the system is assured, for, in addition to the third projector, practically every part of the system is duplicated.

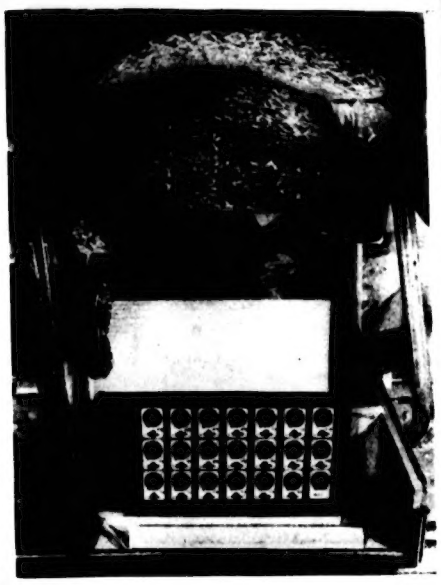
Western Electric have also been commissioned to instal 20 deaf sets. These will be divided into one group of ten to be located in the stalls and two groups of five each in the circle. The deaf sets will consist of headphones of an extremely light construction which have been so designed as to enable deaf users to regulate the volume of sound to suit their own individual needs.

Sets in Every Major Country

A census of the total installations recorded territorially by the Western Electric statisticians, illustrates vividly the rapid progress made by the company and the success attending its efforts to consolidate its position in many countries of the world. The establishment of a world-wide service organisation, which possesses an efficiency second to none which is available at any time of a theatre's working day, is an achievement well deserving of praise, as well as the increase in actual installations.

It is Western Electric's just claim that there is a W.E. set in nearly every major country of the world, and this fact weighs favourably in selling to the maritime market, where servicing and inspection of equipment facilities in every port of call are a vital, if not essential, factor.

W.E.'s sound installations on ocean-going vessels nears forty, and the world theatre installations made by the company up to the end of last month exceeded 9,355. There were still at that time 120 signed contracts still to be completed. U.S.A. heads the list with a total of 5,754 installations, with the British Isles coming second at 1,634. These figures jointly include over 500 preview rooms. Canada possesses 377 Western Electric sets; Australia 355. In New Zealand there are now 93, and in France, including Morocco, 205. The balance is divided over sixty other countries of the globe.



The Western Electric microphone control panel situated in the auditorium of the Troxy, Poplar

THE GEM, GRAVESEND

RECTIFIER INSTALLATION

The Gem, Gravesend, which opened on Saturday, is equipped by the Electrical Equipment and Carbon Co., Ltd., with the latest type mercury arc rectifiers for feeding the projector arcs.

It is interesting to note that just before the show was due to start this plant was called upon to feed a number of special arc lamps operating outside the theatre for the filming of the opening ceremony. The rectifier was, of course, subjected to a considerable overload, but withstood this without a hitch, and continued throughout the whole evening, giving excellent performance.

The screen illumination of this kinema is particularly good, due to the combination of Siemens-Plania carbons and fed by the EE rectifier.

NEW COLOUR PROCESS

No Special Equipment for Camera or Projector

FOUR COLOURS ON TWO EMULSIONS

By R. HOWARD CRICKS, A.R.P.S.

A GREAT advantage of the colour system which is being marketed by British Colour Films, Ltd., is the fact that no special equipment is needed either in the camera or the projector. The sole modification needed in the camera is a minor alteration to the gate, enabling it to accommodate two films in bi-pack style.

The front film has an orthochromatic emulsion, sensitive chiefly to the blue end of the spectrum. On top of the emulsion is a red filter through which the second negative is exposed, this having an emulsion of the super-panchromatic type. The negatives are threaded emulsion to emulsion, and thus an identical pair of two-colour negatives is obtained, free from any risk of parallax, fringing, or unsteadiness, such as may occur when the negatives are run through separate gates.

After development, the two images are printed on to a double-coated positive—this double coating forming the chief objection to the system, by reason of the difficulty in securing critical focus in the projector.

Special Dyes

Each emulsion is subjected to the action of two acid dyes, which affect the silver image only, leaving the high lights of the picture absolutely clear, and so ensuring a perfect white. The red image is dyed yellow and red, and the blue image light blue and heliotrope. A peculiarity of these dyes, however, is that the yellow and the light blue act more quickly upon the silver than the other colours. The silver image may therefore become saturated with the lighter colour before the second colour takes effect; thus it is at least theoretically possible to obtain the four colours from two emulsions, although I find it difficult to discover how the red and yellow and the blue and heliotrope can be separated to match the tints obtaining in the original scene.

A matter of interest is that it is possible to make prints by this system from negatives taken by other systems which would otherwise need special projector attachments.

Consistent Processing

Obviously, the maintenance of absolute consistency in every stage of the processing is of prime importance if natural colouring is to be secured. It is stated that the special dyes and equipment are capable of matching up any number of scenes with absolute fidelity, particularly as no difference is made in the colours of the dyes or sensitivity of the emulsions for any different types of scenes, the sole difference in processing being the usual automatic adjustment of the printer light, by means of which the relative density of the two emulsions can be varied.

Demonstration

A demonstration of the system which was given me by T. A Charlesworth, gave rather mixed impressions, due largely to the fact that the test reel was made up of short sections taken at different times over a period of years.

The earlier shots suffered from a lack of consistency, and from the peculiar surges of colour which seem to be distinctive of subtractive systems. In these earlier shots also whites varied in tint from ice-green (very effective in snow scenes!) to amber. The film was also in a very oily state, which did not improve its appearance.

Scenes taken at a more advanced stage showed, however, a marked improvement. Owing to minor differences in processing, and to the use of different negative stocks, there were still marked variations between different scenes, which, of course, accentuated any lack of fidelity.

Nevertheless, the better of these scenes showed a very good range of colour renderings. If a pillar-box red is seemingly evasive, many other shades of red, ranging from pink to brick and plum shades, were seen. Blues were very good, especially an elusive light shade, while green materials showed well, although the greens of Nature appeared a little forced. The only primary colour which appeared to be missing was yellow, the nearest approximations being primrose or amber.

Natural Flesh Tints

Flesh tints were far more natural than with other similar systems, there being no obvious "school-girl complexions."

Several of the scenes carried a sound-track, and the reproduction of music appeared to be unaffected by the colour.

Experience teaches one to be wary of judging colour on a small screen. Nevertheless, I personally feel that if the purity of colour of the best of the shots I saw can be allied to absolute consistency of tone, especially of whites, and a little improvement in the yellow range, the system should be well capable of holding its own against foreign competition.

E. G. TURNER
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The Best Value for money in Perforated Screens with the Sole Exception of our No. 1 and No. 2 Grades.

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Guild Activities

Portsmouth Court Ratified

President and Officials from Provinces Attend

OFFICERS AND COMMITTEE ELECTED

THE ratification of the Portsmouth Court took place at the Commodore Cinema, Southsea, on Sunday last before a large company.

In opening the meeting, Jack Croucher took the opportunity of welcoming S. T. Perry (the president), G. E. Lansdown (general treasurer), F. Thearle (London Court secretary), D. W. Taylor (secretary, Southampton Court), M. J. Bryant (vice-chairman, Birmingham Court), and R. H. Parnell (late of Portsmouth Projection circles) and his second, R. W. Kempton. Regret was expressed at the unavoidable absence of E. H. Trimmer, late of Portsmouth.

The president, who took the chair, called upon Jack Bryant to address the meeting. In a few well-chosen words, Mr. Bryant recalled the early days of the Guild, and the fact that the Birmingham Court was the first one ratified in the Provinces. Mr. Thearle remarked upon the happy auspices under which this new Court was opened, inasmuch as it had already obtained the recognition of the local C.E.A. R. H. Parnell stressed the great benefits he had obtained from the Guild since first becoming a member.

A Call for Loyalty

Mr. Taylor, in wishing the new Court every success, urged the members to co-operate and attend the various morning meetings regularly, also assist the committee by supporting them at all times. The president then called upon G. E. Lansdown, general treasurer of the Guild, to formally ratify the Court, and in doing so paid tribute to the good work done by Mr. Lansdown on behalf of his fellow members since the Guild's inception, remarking that it was entirely due to the efforts of such officers as were present on this occasion that the Guild was making such excellent progress.

At the close of the meeting, the Portsmouth chairman, Jack Croucher, was congratulated by the visitors from Town and the Provinces on the success of his almost unaided efforts to organise the local projectionists.

Officers and Committee

The following is the list of officers and committee of the new Court:—Chairman, A. Croucher, Regal, Portsmouth; vice-chairman, F. Rickman, Commodore, Southsea; secretary, J. W. Widdop, Apollo, Southsea; joint treasurers, H. J. Sims (King's Theatre, Southsea), D. Twine (Empire, North End, Portsmouth); committee, S. R. Smith (Rivoli, Sandown, I.o.W.), H. Sutherland (Palace, Portsmouth), R. Coyle (Royal Theatre, Portsmouth), B. Dormer (Empire, Havant), L. Simpson (Picture House, (Cosham); National Council representatives, Jack Croucher, J. W. Widdop; *Projectionist's Journal* representative, F. Rickman, 37, St. Stephen's Road, North End, Portsmouth; secretary's office, J. W. Widdop, 93, Langstone Road, Copnor, Portsmouth.

Record Attendance at Manchester

The monthly meeting of the Manchester Court of the Guild was held at the Wheatsheaf Hotel, High Street, on Sunday, September 10, when there was the record attendance of over one hundred and twenty projectionists.

M. C. Warrior, by courtesy of the Western Electric Co., gave a most interesting lecture on "Trouble-Finding." Following this, V. Milgate, of the Walturdaw Co., demonstrated the new Ernemann V projector mechanism and the Artisol 75 arc lamp.

Both lectures were highly appreciated, and votes of thanks were passed to the lecturers, who very kindly consented to attend the opening of the Preston Sub-Court on Sunday, October 1, and give the Preston members the benefit of these lectures.

The official opening of the Preston Sub-Court will be attended by officers of the London and Manchester Courts, and it is hoped that G. E. Lansdown, of London, will take the chair.

The first dance of the season has been arranged to take place at the Moorish Ballroom of the Piccadilly Theatre, Manchester, on Tuesday, October 24, at 11 p.m., when it is hoped that last year's successes will be repeated. S. T. Perry, the president, will be the guest of the evening. Tickets, price 5s. each, may be obtained from the secretary, G. Anderson, 27, Harrison Street, Stalybridge, Cheshire.

Leeds Lecture on A.C. Control

The September meeting of the Leeds court took place at Whitelocks' Rooms, Briggate, on Sunday last, when an interesting lecture on "Alternating Current Control" was given by Mr. Ineson Jackson, of the Leeds Corporation Electricity Department. His paper dealt with both the starting of induction and slip ring motors, and explained why the starter, in every case, must be designed to suit the individual motor.

The bad effects of improper starting were shown and various analogies were given, single and polyphase systems being thoroughly treated.

A vote of thanks was proposed to Mr. Jackson for his very interesting lecture.

The next meeting of the Leeds court will take place on Sunday, October 22, when Mr. Brown, engineer of the Paramount, Leeds, will lecture on "Theatre Heating and Ventilation."

London Court to Visit B. and D.

By courtesy of the directors of the B. and D. studios, the London Court of the Guild will visit this company's studios at Elstree to study the plant and process of production.

The trip will be made by motor coach, leaving the car park, Soho Square, W.1, at 11.15 a.m. sharp, on Sunday, October 1. The return journey will be made at 3.30 p.m.

Members are requested to write to the general secretary without delay, in order to have their seats reserved on the coach.

Liverpool Meeting

Fifty projectionists and guests, including officials from the Liverpool Corporation electric supply department, attended the monthly meeting of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians on Sunday, September 17. A lecture was given by a representative of Philips Cine Sonor, London, on "Oxide Cathode Rectifiers." Demonstration apparatus was installed in the lecture room for the purpose of demonstrations.

Victoria Station News Theatre

(*Continued from page 31*)

of 18 ft. was obviously impossible, and so a superstructure extending along the station side wall to accommodate a longer stairway was erected. By an easy flight of stairs out and back patrons reach the small rectangular foyer.

The patron's mind has cleverly been taken off this comparatively long walk by mural decorations on a light cream base. These scenes, depicting a series of sporting events, ancient and modern transportation and pastoral sketches, are in a light vein, and are well calculated to keep the visitors in a happy frame of mind.

Tasteful Finish

The ceiling is tastefully finished in duck's egg blue, and a russet red rubber flooring adds a note of warm contrast to the otherwise cool tones. Lighting is provided by long panel windows and ceiling lamps. The foyer is sensibly treated in dark tones, to prepare patrons for the darkness of the auditorium. Side walls are finished in a red tone, with a stippled surface, with a relief of the twelve signs of the zodiac in gold to form a bright frieze. On each side of the central auditorium entrance is a perspective drawing, and opposite are mirror glass windows.

The ceiling is ultramarine in tone, with a light border, and has heavy gold stars superimposed. A red pile carpet is laid, and adequate lighting by reflection is obtained from trough fittings.

Novel Colouring

The auditorium, owing to the proximity of the station roof girders, is of necessity coved, and the wall treatment of long carved horizontal ribs harmonises well with the shape. A dado of waxed mahogany reaches to shoulder height on the side walls, and above is a deep lining of mauve. Extending from this right over the ceiling is a broad expanse of lavender grey. Southern Railway green on the anti-proscenium walls tones well with the restful atmosphere of the general colour scheme.

The plain proscenium opening is decorated with six slender pillars grouped on each side, and the base is finished with three steps in mahogany. Drapings are arranged on each side of the screen, the nature of the entertainment rendering tabs and pelmet unnecessary. To ensure perfect acoustics, the rear walls and ceiling have been liberally treated with absorbent material.

Seating Capacity

The house has a seating capacity of 235, conveniently arranged for the short period each patron stays, in three blocks of five, seven and five seats wide. There is a 2 ft. 7 in. back to back spacing, and a 20 in. comfortable tip-up seat with cushioned armrests is provided.

Auditorium Lighting

Originality has been displayed in the auditorium lighting by the use of a cloud effect machine erected on the rear wall below the projection port-holes. By this means a moving cloud scene will be thrown on to the ceiling with pleasing effect, and providing, with the row of amber lamps concealed behind the proscenium arch pillars, adequate illumination. The equipment is dimmer-controlled from the booth. Secondary lighting is provided by a bank of chloride batteries.

Projection and Rectifying Plant

The projection booth apparatus consists of 2 Kalee No. 8 projectors, fitted with low intensity arcs and supplied via a Newton Oxide Cathode static rectifier.

A feature of this department is the fitting of Burkitt fire shutters, which cut off the projection room from the auditorium by the dropping of shutters over the port-holes simultaneously with the opening of the ceiling ventilating lantern. This system is thrown into operation when released by a fusible link mounted above the projection lantern. A B.T-H. type J.A. reproducing apparatus has been installed, together with a Turner perforated screen. An efficient heating and ventilating system has also been provided.

Train Time

A special feature of the house is an illuminated clock synchronised with the Southern Railway time, which is mounted in full view of the audience near the screen. By a telephonic connection with the company, the projection room will be advised ten minutes before the departure and arrival of the main trains, and by means of a specially made slide lantern this information will be flashed on to a small screen placed on the right of the main screen.

Delegates to the National Display Association Conference at Leeds interested in the British Acoustic talkie projector which was demonstrated to them by G-B Equipments Ltd.

G.-B. EQUIPMENTS 16mm. SHOW

B.A. OUTFIT INTERESTS CONVENTION DELEGATES

AT the request of the National Display Association Convention Committee, G.-B. Equipments, Ltd., gave a demonstration of the British Acoustic 16mm. sound-on-film projector at the Devonshire Hall, Leeds, last week.

One hundred and fifty delegates, which included some of the biggest personalities in the advertising world, witnessed the performance with keen interest; at the conclusion of which a paper, supplied by G.-B.E., indicating the application of British Acoustic 166mm. sound projectors to advertising and display work, was read by Arthur Cocks, the Convention Chairman.

KALEE INSTALLATION

At Savoy, Cleveleys

Cleveleys Entertainments, Ltd., are improving the equipment of the Savoy Kinema, Cleveleys, by the installation of two Kalee type No. 8 projectors. These will have a throw of 85 ft. and give a picture 18 ft. wide. The contract is being executed by the Kershaw Projector Co., of Leeds, under the supervision of their representative, F. V. Steele. New Western Electric 4A sound picture equipment is being installed, and this will be put into operation for the first time on September 25.

THEATRE DECORATIONS FURNISHINGS AND STAGE EQUIPMENT
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Kinemas Planned

TWO BOGNOR KINEMAS

Circuits Proposals—2,000 Seater for Guildford—Rochester Scheme's Progress

SCHEMES are on foot for the erection of two new Kinemas in Bognor.

Whinney, Son and Austin Hall, the architects, of 37, Norfolk Street, Strand, W.C.2, have planned the development of a site in London Road for Odeon, Ltd., Cornhill House, Bennett's Hill, Birmingham.

It is proposed to build four lock-up shops, six flats and a kinema at the rear to accommodate 918 patrons.

Plans are recommended for approval by the local authority, but the scheme is in an early stage, and tenders have not yet been invited.

Preliminary plans have also been approved for a new super—one of the "Regal" circuit—on the site of the old Pavilion, Waterloo Square.

The architects for this scheme, which is also in an early stage, are F. T. Verity and S. Beverley, FF.R.I.B.A., 7, Sackville Street, W.1.

New Kinema for Guildford

Plans are to be placed before the Surrey County Council for the erection of a super kinema to seat 2,000 persons, with car park and restaurant, on the main road at Stoughton, Guildford.

The joint directors of the enterprise will be K. C. B. McDonell and Dennis Trent, who is proprietor of the New Cinema, Winchester.

Mayfair's Luxury Kinema

The contract for the erection of the new luxury kinema in Curzon Street, London, W.1, will be executed by Holland & Hannen and Cubitts, Ltd., the builders, of 1, Queen Anne's Gate, S.W.1.

At the moment the clearance of the site is in progress, the contractors for this being Goodman-Price, Ltd., of Queen Victoria Street, London, E.C.4. The actual building operations will be commenced at an early date.

Plans are by Francis Lorne, of Sir John Burnet, Tait and Lorne, the architects, of 1, Montague Place, London, W.C.1. Basil Davies, of Central House, Kingsway, W.C.2, is designing the lighting and electrical installation.

The new kinema is to be built by a new company to be called Curzon Cinemas, Ltd., who will take a building lease of the site from Earl Howe. The building will be a small one, having seating for about 500 persons.

Revised Wallingford Plans Approved

Revised plans have now been approved by the local authority for the new Regal kinema to be erected at Wallingford, Berks.

The site is in St. Martin's Street, and the cost will be £5,000.

The company promoting the scheme is Regal (Wallingford), Ltd., of Room 5, 8, The Forbury, Reading.

The architect is H. Cox, of 95, High Street, Camberley, Surrey.

Tenders for Rochester Super

Tenders are now being invited for the erection of the new super-kinema at Rochester, Kent.

Plans have been prepared by H. Weston, the architect, of 6, Finsbury Square, London, E.C.2, for a kinema to seat 2,183 persons. It will be the largest in Kent.

The scheme is promoted by a recently formed company called Southern Proprietary Holdings, Ltd., whose registered offices are at 6, Finsbury Square, E.C.2.

A large stage, a dance hall, café, roof garden, and provision for sun-bathing, will be interesting features of the plans.

The development is estimated to cost about £75,000.

Kidderminster Reconstruction

Roberts and Jones, of Liverpool, who acquired the Opera House, Kidderminster, recently, will shortly put in hand the work of reconstruction. The architect is R. Chas. Holt, Broad Green, Liverpool.

Bradford Extension Project

On inquiry from A. E. Shennan, F.R.I.B.A., of Liverpool, it is learned that the proposals for the extension of the Tatler Kinema, Thornton Road, Bradford, have not yet taken definite shape. Matters are evidently in a very preliminary stage, as the plans have yet to be prepared.

Bexleyheath Promoters

A newly formed company, Regal (Bexleyheath), Ltd., of 4, New Court, Lincoln's Inn, W.C., is to build the new super-kinema in Broadway, Bexleyheath. Plans have been prepared by R. Cromie, F.R.I.B.A., of Baker Street, W.1, for a building accommodation for 2,500 patrons, a ballroom and cafe.

Portsmouth Reconstruction

Portsmouth Corporation is to reconstruct and modernise the stage of the South Parade Pier at an estimated cost of £3,900, as recommended by George Coles, architect, of 40, Craven Street, Strand, W.1.

ATMOSPHERIC COMFORT

Heating and Ventilating the Troxy

One of the largest and latest kinema heating and ventilating plants in this country is that in use at the new Troxy Kinema, Commercial Road, E. Installed by J. J. Jeffreys and Co., Ltd., of Barrons Place, Waterloo Road, S.E.1, this permits patrons to enjoy their entertainment under the best possible atmospheric condition.

Fresh air at the rate of 216 tons each hour are pumped into the Troxy. This enters the building at the roof level, is forced down to the breathing line, and, as it becomes vitiated, is withdrawn by means of powerful fans disposed at various parts of the building through gratings in the balcony risers and cowls under the stalls seats. None of the air withdrawn is used again, the whole being discharged to atmosphere.

The apparatus necessary to deal with this excessively large volume of air is 33 ft. long by 18 ft. wide by 14 ft. high.

Boiler Equipment

The boiler equipment for supplying heat to the building comprises two "Economic" type boilers, each measuring 12 ft. 6 in. long by 6 ft. 3 in. diameter, and although virtually steam boilers, are arranged for heating water only.

The flow main leaving the top of the boilers travels all round the building, feeding hot water to the air heaters of the air-conditioning plant, and all radiators.

Separate return mains are brought back from the various sections of the house, and connected to a return heater on the side wall of the boiler house, each circuiation being provided with its own control valve, so that the temperature of any one section of the house may be adjusted independently of the others.

Oil Consumption

The boilers are oil-fired by means of semi-automatic equipment, and are jointly capable of providing the equivalent heating of 6,500 lb. of steam per hour. During the heating season they will burn approximately 200 tons of oil.

Immediately behind the heating boilers is a small cast-iron sectional hot water service boiler for supplying hot water to the kitchens and toilets throughout the building. This boiler is fired by means of a fully automatic oil-burning unit. Immediately a switch is operated, this burner lights itself and requires no attention whatever while running; should the water from the boiler rise above a certain predetermined temperature, the burner automatically goes out and relights itself when the temperature has fallen.

Precaution Against Fire

Adjacent to the boiler house is the oil storage chamber containing two large tanks —9 ft. high by 6 ft. 6 in. diameter, each capable of holding 7 tons of oil. The connections from these tanks are so arranged that should a fire occur in the boiler house, the oil-feed pipes to the oil burners are automatically cut off from the boiler house.

Two other important contracts carried out by J. J. Jeffreys and Co., Ltd., during the past month were those for heating and ventilating plant at the Empire, Edmonton, and the Empress, Hackney.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed., Sept.	20	King of the Wild...	——	Columbia... ...	Cambridge	...	3
"	20	Hot Pepper; Lonely Troubadour; Love is King; Harmonica Harry; Twilight in a Gipsy Camp; Her Memories in Mexico.	——	Equity British ...	Cameo	...	10.45
"	22	Shanghai Madness	——	Fox	Own Theatre	...	11 & 3
Fri., "	22	The Pirate Ship: Emma's Dilemma	——	Fox	Own Theatre	...	11 & 3
"	22	The Wrecker	Jack Holt ...	Columbia ...	Phœnix	...	8.45
Tues., "	26	Mixed Doubles	Jeanne de Casalis ...	Paramount ...	Carlton	...	10.30
"	26	Mother Goose Land	—— ...	Paramount ...	Carlton	...	10.30
Thur., "	28	Her Splendid Folly	Lilian Bond ...	Butcher	Cambridge	...	3
Fri., "	29	The Flaw	Henry Kendall ...	Paramount	Carlton	...	10.30
"		Song Shopping	—— ...	Paramount	Carlton	...	10.30

BELFAST

Tues., Sept.	26	Purse Strings	Dorothy Bouchier ...	Paramount	Picture House	...	11
Wed., "	27	This is the Life	Gordon Harker ...	British Lion	Picture House	...	10.45

BIRMINGHAM

Fri., Sept.	22	Curtain at Eight	Dorothy Mackaill ...	P.D.C.	Forum	...	11
" "	22	Evidence in Camera; Enemies of Society.	—— ...	Radio	Scala	...	10.15
" "	25	Just Smith	Tom Walls	W. & F.	Gaumont Palace	...	10.30
Tues., "	26	I Cover the Waterfront	Claudette Colbert ...	United Artists	Futurist	...	10.30
" "	26	Dinner at Eight	All Star Cast	M-G-M	Scala	...	10.30
Wed., "	27	Shanghai Madness	Spencer Tracy	Fox	Gaumont Palace	...	10.30

CARDIFF

Fri., Sept.	22	Her Bodyguard	Edmund Lowe	Paramount	Capitol	...	11
Mon., "	25	Shanghai Madness	Spencer Tracy	Fox	Park Hall	...	11
Tues., "	26	The Fire Raisers	Leslie Banks	W. & F.	Empire	...	11
" "	26	I Cover the Waterfront	Claudette Colbert ...	United Artists	New Theatre	...	2.30
" "	26	The Golden Cage	Anne Grey	M-G-M	Park Hall	...	11
" "	26	Tiger Bay	Anna May Wong ...	A.B.F.D....	New Imperial	...	11
" "	27	Just Smith...	Tom Walls	W. & F....	Empire	...	11
Wed., "	27	Shorts	——	Paramount	Capitol	...	11

GLASGOW

Fri., Sept.	22	Midnight Club	Clive Brook	Paramount	Playhouse	...	11
" "	22	Evidence in Camera; Enemies of Society.	——	Radio	La Scala	...	10.15
Tues., "	26	Just Smith...	Tom Walls	W. & F.	Picture House	...	11
" "	26	Tiger Bay	Anna May Wong ...	A.B.F.D....	Greens Playhouse... ...	...	11
" "	26	Shanghai Madness	Spender Tracy	Fox	New Savoy	...	10.45
Wed., "	27	Mixed Doubles	Jeanne de Casalis ...	Paramount	Playhouse	...	11
" "	27	Dinner at Eight	All Star Cast	M-G-M	La Scala	...	10.45
Thur., "	28	I Cover the Waterfront	Claudette Colbert ...	United Artists	La Scala	...	10.45

LEEDS

Fri., Sept.	22	Up to the Neck	Ralph Lynn	United Artists	Scala	...	10.45
Tues., "	26	Shorts	——	Paramount	Paramount	...	10.45
" "	26	Her Lover's Brother	Edwina Booth	Equity British	Scala	...	11
" "	26	Tiger Bay	Anna May Wong ...	A.B.F.D....	Rialto	...	11
Thur., "	28	I Cover the Waterfront	Claudette Colbert ...	United Artists	Scala	...	10.45

LIVERPOOL

Fri., Sept.	22	Shorts	——	Paramount	Futurist	...	10.45
Tues., "	26	The Golden Cage	Anne Grey	M.G.M.	Majestic	...	11
Wed., "	27	Shanghai Madness...	Spencer Tracy	Fox	Trocadero	...	11
Thur., "	28	I Cover the Waterfront	Claudette Colbert ...	United Artists	Futurist	...	10.45
		Just Smith	Tom Walls	W. & F.	Trocadero	...	11

MANCHESTER

Fri., Sept.	22	Wanted	Nick Stuart	Butcher	Deansgate P.H.	...	11
Wed., "	27	The Golden Cage	Anne Grey	M.-G.-M.	Market Street	...	10.45
Thur., "	28	Shanghai Madness...	Spencer Tracy	Fox	Piccadilly	...	11

NEWCASTLE

Fri., Sept.	22	Shorts	——	Paramount	Paramount	...	10.30
" "	22	Her Lover's Brother	Edwina Booth	Equity British	Olympia	...	11
" "	22	No Marriage Ties; Cross Fire ...	——	Radio	Grainger P.H.	...	10.15
Tues., "	26	I Cover the Waterfront	Claudette Colbert ...	United Artists	Stoll P.H.	...	10.30
Wed., "	27	The Fire Raisers	Leslie Banks	W. & F.	Queen's Hall	...	10.45
" "	27	Shanghai Madness...	Spencer Tracy	Fox	Westgate P.H.	...	10.30
Thur., "	28	Just Smith	Tom Walls	W. & F.	Queen's Hall	...	10.45

NOTTINGHAM

Fri., Sept.	22	Mary Stevens, M.D.	Kay Francis	Warner	Elite	...	10.30
" "	22	Evidence in Camera; Enemies of Society.	——	Radio	Scala	...	10.15
Tues., "	26	Midnight Club	Clive Brook	Paramount	Elite	...	10.45
" "	26	Into the Blue	Annabella	Zenifilms	Scala	...	11
Wed., "	27	Curtain at Eight	Dorothy Mackaill ...	P.D.C.	Scala	...	11
" "	27	Going Gay	Magda Schneider ...	Sterling	Elite	...	11
Thur., "	28	Dinner at Eight	All Star Cast	M.-G.-M.	Scala	...	11

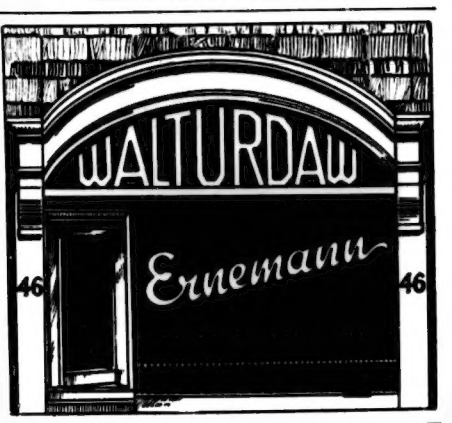
SHEFFIELD

Fri., Sept.	22	Captured	Leslie Howard	Warner	Central P.H.	...	11
" "	22	Evidence in Camera; Enemies of Society.	——	Radio	Union Street P.H.... ...	...	10.15
" "	22	Dinner at Eight	All Star Cast	M.-G.-M.	Cinema House	...	11
Wed., "	27	The Song of Songs	Marlene Dietrich ...	Paramount	Regent	...	10.45
Thur., "	28	Tiger Bay	Anna May Wong ...	A.B.F.D....	Union Street P.H.... ...	...	11
		Shanghai Madness...	Spencer Tracy	Fox	Union Street P.H.... ...	...	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 18 to August 28. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
AUGUST [illegible]				
Meet [illegible]ster				
Up To [illegible] Neck	Pathé	Pathé	6,200	Br. 9104
	United Artists ...	B. & D.	6,638	Br. 9105
AUGUST [illegible]				
The [illegible]te Life of Hen[illegible] III.	" ...	London Film Prod.	8,664	Br. 9132
AUGUST [illegible]				
The S[illegible] You Gave Me	Wardour	B.I.P.	7,550	Br. 9137
The P[illegible] Of The Force	"	"	6,918	Br. 9138
Head [illegible]he Family ...	First National ...	Warner - First National.	5,910	Br. 9139
AUGUST [illegible]8.				
A Ro[illegible] Demand ...	Paramount ...	Mrs. C. P. Williams	5,639	Br. 9150
FOREIGN.				
AUGUST [illegible]8.				
The [illegible]querader	United Artists ...	Samuel Goldwyn	7,022	F. 9106
The [illegible] Pilot... ...	"	Walt Disney Prod.	687	F. 9107
Mick[illegible]s Good Deed ...	"	"	699	F. 9108
Fathe[illegible] Noah's Ark ...	"	"	768	F. 9109
Samar[illegible]ng	"	Bennie F. Zeidmann Prod.	5,423	F. 9110
Cock[illegible] Cockroach	Gaumont-Ideal ...	Paul Terry ...	538	F. 9111
Dance Hall Hostess ...	"	Golden Arrow Prod.	6,774	F. 9112
The [illegible]d King ...	"	Paul Terry ...	526	F. 9113
Secret of the Blue Room	Universal ...	Universal ...	6,003	F. 9114
Pin Feathers	"	"	827	F. 9115
The Mayor of Hell ...	Warner	Warner	7,872	F. 9116
The Audition	"	"	844	F. 9117
What Not to Do in Bridge.	Radio	R.K.O.	1,380	F. 9118
Transatlantic Bridge Tricks.	"	"	1,923	F. 9119
Three Knaves and a Queen.	"	"	1,824	F. 9120
AUGUST 19.				
Captured ...	Warner	Warner	6,416	F. 9121
Private Detective 62 ...	"	"	6,012	F. 9122
The Phantom of the Air (serial):—				
Episode 11	Universal ...	Universal ...	1,846	F. 9123
Mama Loves Papa ...	Paramount ...	Paramount ...	6,200	F. 9124
AUGUST 21.				
Line Avenger	Gaumont-Ideal ...	World Wide ...	5,390	F. 9125
Farmer Alfalfa's Ape Girl.	"	Paul Terry ...	521	F. 9126
Spring Is Here	"	"	551	F. 9127
Mary Stevens, M.D. ...	Warner	Warner	6,322	F. 9128
Beau Bosko	"	"	633	F. 9129
The Avenger	Pathé	Monogram ...	6,800	F. 9130
Screen Souvenire S. 2—No. 12.	Paramount ...	Paramount ...	855	F. 9131
AUGUST 22.				
The Girl from Maxims	United Artists ...	LondonFilmProd.	7,460	F. 9133
Three Little Pigs ...	"	Walt Disney ...	794	F. 9134
Mickey's Gala Premiere	"	"	675	F. 9135
Mickey'sMechanicalMan	"	"	630	F. 9136
AUGUST 23.				
Her Bodyguard ...	Paramount ...	Paramount Inter.	5,900	F. 9140
Snow White	"	"	630	F. 9141
The Devil's In Love...	Fox	Fox	6,413	F. 9142
AUGUST 24.				
Worthy Deceiver ...	Gaumont Ideal ...	Angelus Prod. ...	5,445	F. 9143
I Have Lived... ...	"	Chesterfield ...	6,181	F. 9144
AUGUST 25.				
Another Language ...	M-G-M	M-G-M	6,800	F. 9145
Voltaire	Warner	Warner	6,579	F. 9146
Her First Mate ...	Universal ...	Universal ...	5,873	F. 9147
Merry Dog	"	"	696	F. 9148
Warren Doane's Brevities.	"	"	1,806	F. 9149
AUGUST 28.				
The Fatal Glass Of Beer	Paramount ...	Paramount Inter.	1,665	F. 9151
Midnight Club ...	"	"	5,979	F. 9152
Tugboat Annie ...	M-G-M	M-G-M	7,712	F. 9153



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TROXY
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MANAGER required, East London; London experience; first-class references; good salary.—Apply in confidence, K., Box 457, Kinematograph Weekly.

WANTED, first-class Operator, able to service W.E. system, with knowledge of electric wiring and motors. State age, experience, married or single, wages required. — Apply, Empire Cinema, Neath.

SITUATIONS WANTED

SITUATION WANTED

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MANAGER (38), three years last position, seeks post anywhere; the advertiser has eighteen years' experience, is well versed in every branch of the industry, and is a showman with ability; excellent testimonials; bond; moderate salary.—Manager, 11, Crendon Street, High Wycombe, Bucks.

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SOUND Manager desires engagement; expert on modern sound technique; late Gaumont-British; take assistant manager's post.—L. S. S., 130, Hart Lane, Luton, Beds.

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Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
September 21, 1933